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(*See page 261*)

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Modern Composers of Europe

Being an account of the most recent musical progress in the various European nations, with some notes on their history, and critical and biographical sketches of the contemporary musical leaders in each country

By

ARTHUR ELSON

Author of "Woman's Work in Music," "A Critical History of Opera," etc.

Illustrated

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MODERN COMPOSERS OF EUROPE

CHAPTER I.

RICHARD STRAUSS

In the latter part of the nineteenth century the musical world was overshadowed by one of the few great geniuses that the art has produced, — Richard Wagner. It seemed almost as if he summed up in his works the whole range of musical possibilities, — almost as though he had reached the *Ultima Thule,* beyond which no further progress was possible. He towered above his fellows like a veritable giant, and he stood as an apparently unapproachable exponent of the school which he himself had founded and forced upon the public.

In the elder days, Bach exemplified by his works all that was greatest in the polyphony of the six-

teenth and seventeenth centuries, transfusing it with the lasting vigour of his own genius. Then came the era of homophony, of melody supported by chords, of a form that depended on clear-cut themes and judicious contrasts rather than on intricate interweaving of parts. Handel, Haydn, and Mozart built up this school, and the classical period reached its zenith in the works of Beethoven. Here we may find another climax of the art, and no less a man than Robert Franz has expressed his belief, not only by words, but by his own deeds in the musical arena, that, after Beethoven, no one should attempt the larger forms. Yet the melody of Schubert, the grace of Mendelssohn, and the deeper emotion of Schumann are prized to-day, in spite of such a sweeping dictum.

Then came a newer school again, this time making radical departures from form. Wagner has long stood as the founder of this school. Because of the publication of his theories in literary shape, and the controversy which they aroused, it has been assumed that he invented the school of free harmonic modulations. The reason is not hard to find ; for the new style, being a radical departure from the old, could not at once make its way into the concert hall, but found a more speedy mode of gaining a public hearing on the operatic stage. Thus orchestral form

was not banished at one stroke, but a sort of neutral territory was found, where its laws were set aside and something else adopted in their place. That something else was the principle of dramatic unity, so much in need of a champion because of the baleful crimes perpetrated against it by Rossini and his school, — at least in the *opera seria.*

It was in the proper union of music and action, then, with its accompanying dogmas of Leit-Motiven and endless melodic recitative, that Wagner's truly marvellous gifts found their expression. The new aspirant for fame could now sing as he pleased, untrammelled by the set form of the older masters. Walther could intone his lyre with the surety that the world would sometime grow to understand; for the step from diatonic harmony to chromatic modulation was a natural one, and bound to come, even if it came slowly.

Yet even at this time there were at least two men who could claim to have introduced the same style on the symphonic platform. Berlioz, with his experimental boldness, had announced his belief that music could express actual ideas far more closely than the public dreamed of. His *Symphonie Fantastique,* and the "Childe Harold" symphony, actually undertook to tell a story in tones, and were, in large measure, successful. Yet here, if the story

is not enacted before our eyes, it is placed before the audience upon the printed page. The other bold pioneer, the founder of the Symphonic Poem as we know it to-day, was Franz Liszt. In his works we see the form, if, indeed, it may properly be called a form, assuming its present shape and becoming an orchestral rhapsody whose main outlines are sufficiently indicated to the audience by some general title or some very brief explanation.

Meanwhile, the name of Wagner had come to dominate the world by sheer force of genius. The modulatory style had only recently been adopted, and here was a man, it seemed, able to explore and exploit its utmost recesses and possibilities. Small wonder, then, that many repeated the error of Franz, *mutato nomine,* and asserted that, after Wagner, no one again could attain such vast heights. Even at present, many years after his death, the world still looks with amazement on his truly stupendous achievements. Where else, even now, do we find the fierce power of the Ride of the Valkyries, the fascinating beauty of the Magic Fire music, the compelling charm of the *Waldesweben,* or the ineffable human tenderness that pervades the score of "Die Meistersinger?"

But granting Richard Wagner's right to a place among the few real masters of all time, this was

no valid reason why others should not rise to greatness. Yet for more than a dozen years after his death, no one seemed worthy to wear the mantle of the departed. One would imitate his use of guiding motives; another would rush wildly to supernatural or traditional lore for a gory plot to be illustrated with still more gory music. At last, however, a new star has arisen in the firmament. In Richard Strauss, not inaptly called Richard the Second, the world has again found a man who dares to say what he wants in his own way, and who utters his orchestral convictions in no uncertain tone.

Richard Strauss, to-day reckoned as the world's leading composer, was born at Munich, June 11, 1864. His father, Franz Strauss, was first horn-player in the court orchestra of Bavaria, his mother being a daughter of the brewer Pschorr. Like Mozart, Brahms, and many another prodigy, the young Richard gave proof of his gifts in early childhood. Of the two requisites for this much-desired effect, — precocity in the child, and a musical atmosphere in the home, — both were present. As a result, he began playing the piano at the early age of four, and two years later entered the arena as a composer, his first productions being a three-part song and a polka. These immature first-fruits were followed by piano pieces, songs, and even an orches-

tral overture. In the manuscript of a "Christmas Song," belonging to this period, the handwriting of the child was still too large and irregular for the limited space, and the mother wrote the words.

A course of four years at the elementary schools was followed by eight years in the *Gymnasium,* during which he continued his musical outpourings by scribbling themes on the paper covers of his books. His more serious artistic studies began at this time, and in 1875 he started theory and composition with the court Kapellmeister, Fr. W. Meyer. Among his works of this period may be mentioned a chorus for the "Electra" of Sophocles, several songs, an overture, and a symphony. In 1881 his String Quartette in A (Op. 2) was heard in public, and the symphony was given a few days later. Two years of university life now followed, during which the overture received a Berlin performance.

Before the end of the year 1884, many of Strauss's earlier works had been completed. Among these were a 'cello sonata, a violin concerto, piano pieces, a horn concerto, the noble piano quartette, and the dignified F-minor symphony. In all of this period the composer was influenced entirely by classical models, — Haydn, Mozart, Beethoven, and Brahms. A setting of Goethe's "Wanderer's Sturmlied," for six voices and orchestra (Op. 14), shows the Brahms

RICHARD STRAUSS

influence plainly, and bears some general resemblance to the " Ode of Destiny."

A fortunate meeting with Von Bülow led to the composer's appointment as Kapellmeister and assistant conductor in the Meiningen orchestra. The decision was reached at Munich, where the young Strauss was compelled to stand before a small orchestra and conduct, without rehearsal, his serenade (Op. 7) for thirteen wind-instruments. This so pleased the veteran leader that he adopted both the composer and the composition. A year later, when Von Bülow left Meiningen, Strauss became his successor as leader of the efficient orchestra.

It was at this time that the young classicist met Alexander Ritter, a man of radical tendencies and intellectual breadth. This new friend was destined to change the entire career of the composer, and transform him from a strict adherent of form into the freest of modern musical tone-poets. Through Ritter, Strauss became interested in the music and the ideas of Berlioz, Liszt, and Wagner. Soon to become a most brilliant conductor, Strauss now began giving his attention to the extreme modern school.

In 1886 the Meiningen post was given up, and a trip to Italy ensued. On his return, Strauss gave the world his impressions of that country in the

form of a symphonic fantasie entitled "Aus Italien," and it is in this work that he first showed his conversion to the newer school of subjective emotion-painting in free form. Four years of conducting at the Munich court theatre followed, these in turn being succeeded by two seasons at Weimar. It was in the latter city that Strauss became the recognized champion of the most modern school of music, and reached the full maturity of his genius in conducting and composing. Here were produced three of the series of great symphonic poems that have made his name famous throughout the musical world. Of the three, "Don Juan" was first published, but "Macbeth," dedicated to Alexander Ritter, was composed a year earlier, in 1887. Both were followed by "Tod und Verklärung," composed in 1889.

The long years of hard work told on the young man, and in 1892 an illness of the lungs declared itself. This necessitated an extended trip to Greece, Egypt, Sicily, and other Southern countries, during which the invalid devoted himself to the completion of his first opera, "Guntram." On his return it was produced at Weimar, — without lasting success, but with much import for his domestic life; it was dedicated to his parents, and Pauline de Ahna, who took

the heroine's part, became his wife soon after that event.

The Weimar position was now given up, and Strauss returned with his bride to Munich. There, after three years in his former post, he became chief conductor, on the retirement of Levi. At this time he conducted the Berlin Philharmonic concerts also, but the task of travelling to and fro became too exhausting, and he gave up the Berlin leadership, being succeeded by Arthur Nikisch. In 1898, however, he became permanently settled in Berlin, as leader of the Royal Opera in that capital. In recent years his fame has become so great that he has received many acceptable offers for single appearances in other places. These trips have taken him to nearly every musical centre in Europe, from Paris to Moscow, from London to Madrid. Bayreuth has vibrated to his baton, and Holland has vied with Switzerland in giving tribute to his excellence as an orchestral leader. Even more recent in date is the American concert tour made by Strauss in 1904.

Personally, he is most informal and delightful, and not at all the metaphysical mysticist that some of his works would indicate. His domestic life seems entirely filled with happiness. His wife sings his songs in public, and each vies with the other in

modestly declining the applause. At home he is much given to frolicking with his boys. He has a very human fondness for jollity, and it is reported that he even likes beer, — perhaps out of respect to his maternal ancestry. One of his favourite pastimes is the formidable German card game of Skat.

Tall and thin, he seems almost fragile, but the numerous quick tours to his credit show that his wiry frame is possessed of great vigour. He conducts with the utmost spirit, and his excitement is catching. Many who had heard his works under other leaders called them involved, obscure in spite of their great conceptions, and often lacking in beauty; but under the inspired and inspiring guidance of his own master hand, everything grew clear, and those who had hitherto shaken their heads in doubt were now ready to jump from their seats and shout with enthusiasm.

Of the works, which many claim will found a new school, "Guntram" was followed by "Till Eulenspiegel," in 1895, while a year later came "Also Sprach Zarathustra," followed in its turn by "Don Quixote." Somewhat later came "Ein Heldenleben," representing a year and a half of work. The one-act opera "Feuersnoth," his second work for the stage, appeared at Dresden in 1901, and in 1904 came the new "Sinfonia Domestica."

In the F-minor symphony Strauss showed himself a thorough devotee of strict form, and a devout follower of the Brahms lead. Yet the work is by no means dry or abstruse, but displays much pleasing vigour and directness, in spite of the composer's youth. It is said that Strauss, while at the Hochschule in Munich, was walking in the gardens with two comrades, — Horatio W. Parker and Ludwig Thuille, — when one of the three suggested that they all try their hands at writing a symphony. If the other two works were composed, that of Strauss seems the only one ever brought to public notice. Its dignified *allegro,* a bright *scherzo,* with unexpectedly romantic *trio,* an expressive slow movement, and the elaborate *finale* are all effective, giving only transient glimpses of the involved style of the later Strauss. The use of the same figure at the beginning and end of the work gives it a pleasing aspect of unity.

It was in " Aus Italien " that the composer began his works in the freer style. The very title, " Symphonic Fantasy," shows that the classical plan is no longer followed. There are four movements, to be sure, but they are not the four of the older form, and each is a complete tone-picture in itself. Strauss now adopted the idea of emotion-painting that seems to underlie nearly all modern music, and

by means of a brief title gave the hearer a clue to the general meaning, and let his imagination supply the details. The first movement, "On the Campagna," gives a vivid picture of limitless space and solitude, with here and there a hint of the pageants or the battles that the great Roman field has witnessed. The second picture, "Amid Rome's Ruins," aims also to give "fantastic pictures of vanished splendour, feelings of sadness in the midst of the sunlit present." The third movement, "On the Shores of Sorrento," corresponds nearly to the symphonic *scherzo,* while the *finale* gives an animated and brilliant picture of "Neapolitan Folk-Life." When this work was first brought out, it appeared abstruse and meaningless. At present, when compared with the orchestral spasms in some of the later works, it seems a model of clearness.

"Macbeth," the first of the Strauss tone-poems to be composed, marks another important advance into the field of pure emotion-painting. The form is now that of the symphonic poem, wholly free, with the several movements absorbed in one long whole. The orchestral colours are laid on with a bolder, freer hand. First comes the picture of Macbeth himself, ambitious, cruel, yet timid at heart. This part of the work is most ably developed, but a

stronger climax comes with the appearance of Lady Macbeth. On the score are written the words, —

> " Hie thee hither,
> That I may pour my spirit in thine ear,
> And chastise with the valour of my tongue
> All that impedes thee from the golden round
> Which Fate and metaphysic aid doth seem
> To have thee crowned withal."

This baleful utterance has inspired the composer to most magnificent orchestral expression, and the work, like many of its followers, can be made into a tremendous *tour de force.*

" Don Juan " is founded on the poem of Lenau, rather than the old libretto of Da Ponte. The hero, no longer a ruffian adventurer, is here depicted as devoted to the attractive qualities of all women, which are not to be summed up in the individual. Don Juan becomes an arch pessimist, never finding true satisfaction, and willing to resign life itself at the end. Restless and uncertain melodies are heard in the opening of the score, followed by the knightly theme of the Don himself. Then comes the first love-episode, perchance with Zerlina as heroine, pictured by attractive and enticing measures, but ending in a chromatic phrase of disgust. Then follows a more lengthy episode, with a new theme that may be

typical of the countess, but with the same unsatisfied ending. A third affair, gentler in tone, meets a similar close, and the hero rushes forth on his wild career. He flings himself into the carnival, where he may enjoy wine and woman to the full; nor is he temperate in his potations. A ludicrous imitative phrase on the glockenspiel doubtless indicates that he is very deep in his cups, while an organ-point of twenty-four measures gives intimation of the subsequent state of coma. Then come more recklessness and more disgust, followed by sudden silence and the cutting theme of a trumpet announcing the end.

In "Tod und Verklärung" (Death and Transfiguration), the composer reached new heights of power and beauty. A poem is written on the first page of the score, depicting the quiet of a sick-room while the exhausted patient sleeps, his renewed battle with the powers of Death, a review, in frenzied dreams, of the sick man's whole life, and the final struggle, with the apotheosis that conquers even Death. For some time it was thought that the poem inspired the music, but, as a matter of fact, the poem was written by Alexander Ritter after he had heard the music.

Strauss himself laughs at those commentators who would read the most detailed meaning into his works, and gives only general outlines for guidance,

yet in this case the poem fits the music well. It is best, however, to accept with hesitation the analysis of William Mauke, who goes so far as to identify two distinct fever-themes. Judged from a musical standpoint, the work may be divided into four sections. First comes a *largo* passage, repressed, brooding, sombre, that may well suggest the exhaustion of the fever-stricken sufferer. More tender passages may indicate regretful thoughts of lost youth. The second part, harsh, discordant, powerful, may well picture a fierce contest with the powers of disease, ending in defeated exhaustion. Then follow, in the third part, the beautiful themes suggesting memories of the morning of life. The tender melody of the first part ushers in passages of joyous enthusiasm and noble aspiration, well depicting the high hope of youth and the glorious achievement of manhood. Then comes renewed struggle, with sudden close, as if at the imperious bidding of Fate; the orchestral fury of the sickness recurs, bringing the end and the knell of death. The fourth part, the apotheosis, is a glorious climax of triumph.

In "Till Eulenspiegel," the subject is no longer tragic, and Strauss transfers his allegiance from Melpomene to Thalia. Till (or Tyll) is a mediæval rogue, the hero of an old German tale. A wandering Brunswick mechanic, he does anything but tend

to business. His madcap pranks, in which he always comes out ahead, have become immensely popular in Germany, and the story has been translated for English readers. In the composition, Strauss has given full rein to his fancy, and depicted with sure hand the fantastic jokes, the sly humour, and the rollicking disposition of the graceless rogue. The work is in rondo form, with definite themes to typify the omnipresent practical joker. These themes pervade the entire score, and are varied or developed with the infinite skill of a master of orchestral irony. According to the tonal version, Till meets a speedy and well-merited end, a passage not wholly unlike the execution in the Symphonie Fantastique of Berlioz, — but in the story his usual luck attends him, and he cheats the gallows by escaping at the last moment.

In "Also Sprach Zarathustra," Strauss takes his hearers into the realm of Nietzsche's mystic philosophy. Zarathustra, or Zoroaster, aims to teach a deification of life, the "Over-man," who rises beyond good and evil into realms of joy. First comes a picture of the "Hinterweltlern," or dwellers in the Rear-World of narrow humanity. Their yearnings are portrayed, their joys and passions, and their sorrows find voice in a tender "Grave-Song." Science and its futility are represented by a fugue re-

plete with chromatics. Then follows a passage entitled "The Convalescent," showing the defeat of the spirit of sorrow and trouble, and the triumph of joy and laughter. Then follows the wild, chaotic, but wonderfully effective "Dance-Song," the exultation of the "Over-man." Yet the success is not lasting, for at the close, after a sudden stroke of the bell, comes the weird "Song of the Night-Wanderer," and the work ends mystically in two keys, as if representing eternal doubt. Strange as the piece may seem, its effect is one of vast sublimity, and Nietzsche's wild philosophy has been translated into tone by a master of grand orchestral effects.

"Don Quixote" is a more definite example of tone-painting, and aims to portray actual events instead of emotions or ideas. It is cast in variation form, but it goes utterly beyond the limits implied by that term, and the thematic material sometimes assumes wholly new forms in the different episodes. The introduction contains the motive of the hero himself, at first clear, but becoming involved in wild tumult and strange, illogical harmonic progressions as the knight gradually loses his sanity. He is represented by a solo 'cello, while the faithful Sancho (oddly enough) appears mostly on the viola. The journey begins, and the various adventures form a set of more or less clear tone-pictures. The attack

on the windmills results in a disastrous fall. The flock of sheep are heard, bleating in full chorus on muted brass instruments until put to flight. The knight and squire dispute, with some feeling, over the glories of chivalry. The band of pilgrims approach, with ecclesiastic melodies, only to be dispersed as robbers. The knight's vigil is depicted, and a meeting with the commonplace Dulcinea of real life. The ride through the air is made realistic by the use of a wind-machine, a large wooden cylinder with a serrated edge, which is ground against canvas at varying speeds. The voyage in the enchanted boat ends in capsizing, the two peaceful monks are put to flight as base magicians, and the Don fights his fierce battle with the knight of the White Moon. The finale shows the returning reason of the hero, and the lucid period before his death is marked by the disappearance of all the distorted harmonies and the return of the theme in a clarified form.

The next great work, "Ein Heldenleben," is a bit of autobiography on the composer's part. "There is no need of a programme," Strauss has said. "It is enough to know there is a hero fighting his enemies." Yet the work may be clearly divided into six well-marked sections. First comes the hero himself, portrayed by definite themes that are worked up to

a great orchestral climax. Then come his enemies, those who refuse to acknowledge his greatness, depicted with remarkable irony by a medley of cackling, snarling figures for wood-wind. The hero's helpmate is represented by a solo violin, and in this section are a love-duet and other music of most blissful sweetness. Then comes the hero's battle-field, and a flourish of trumpets introduces a fierce orchestral struggle, ending with a song of victory. The hero's works of peace are then described, and the autobiographical nature of the composition is made evident by the introduction of a number of themes from the composer's earlier works, "Don Juan," "Eulenspiegel," "Tod und Verklärung," and the rest, as well as the song, "Traum durch die Dämmerung." One writer asserts that there are twenty-three reminiscences in all, introduced with such consummate skill that they seem component parts of the piece. The final section shows the hero's departure from an ungrateful world. The work is grandly planned, and superbly orchestrated, but, like many others of the composer, it lacks something in melodic invention. Strauss paints with themes that are direct enough, but commonplace, often even repellent. Yet his use of them is wonderful, and he creates unexampled climaxes. The "Heldenleben" is grand in conception, but its harmonic

ugliness caused one of his critics to remark, "Das muss ein fürchterliches Leben sein!"

A more recent orchestral story is the "Sinfonia Domestica," depicting a day in his family life. It is a very boisterous day, according to appearances, and the butterfly of domestic bliss is broken on the wheel of orchestral intricacy. There are three themes, one apiece for father, mother, and child. The composer has given out no complete analysis, but ingenious critics pretend to see the advent of aunts and other relatives, and the comparison of the child with each of his parents. "The work begins in the afternoon," said Strauss, in conversation with the author, "and lasts overnight until the next morning. The final fugue represents the education of the child."

In the field of opera, Strauss has made two attempts so far, and has already planned a third, in the shape of a one-act drama. "Guntram," the earliest venture, has not won popular success, and has been practically laid aside since its appearance at Weimar in 1894. Guntram belongs to a mystic fraternity aiming to convert the world by the power of song. In the land of the tyrannical Duke Robert, he rescues Freihild, who is about to drown herself to escape marriage with the hated ruler. Guntram is taken to court by Freihild's grateful

father, but his praises of peace and love serve only to anger the fiery duke. Robert draws his sword and rushes upon Guntram, who is forced to kill him. Though all agree that Guntram is blameless, because he has acted in self-defence, his own conscience tells him that rivalry in love was his motive, and to maintain the standard of his knightly brotherhood, he is forced to renounce Freihild for ever.

"Feuersnoth," a later work, is based on an old Oudenarde legend of a scornful maiden who is punished, for her pride, by transformation into the only source of fire in town, and consequent exposure to the eyes of the multitude. In the opera, the heroine is Diemut, daughter of the Burgomaster of Munich. A mysterious stranger, Kunrad, comes on the scene, and the pair fall in love. When the children, according to custom, make bonfires through which true lovers must jump, Kunrad invites Diemut to take the leap, and kisses her before the crowd. But she resents this public avowal, and plans revenge. As in the legend, he tries to ascend to her room in a basket, but is left hanging in mid-air. He takes vengeance, in his turn, by casting spells that put out all fire in the town. He utters bitter reproaches against all the people, and their needed fire is returned to them only through Diemut's renewed allegiance to her lover.

The orchestral part of the work is its chief glory. The final love-scene and climax form the chief concert excerpt from the work, but the gaiety and mockery of the populace is perhaps the most successful touch. The colours are laid on in broad masses, with a sure hand. This singular opera also contains the touch of autobiography, and Kunrad's reproaches of the people are made to indicate clearly the impatience of Strauss with critics blinded to his genius, even as they had been to that of Wagner before him. For the rest, Strauss himself calls the work a comic opera, and its legendary nature and popular character certainly give credence to the assertion. Yet its irony and symbolism make it more than this, and although some regard it as a huge joke, others see in it a new defence of a new genius.

What shall be the verdict passed on the works of such a man? That he has genius of the very highest quality is undeniable. The world had scarcely grasped the full meaning of Wagner's rich orchestral colours when this quiet young iconoclast came on the scene, and adopted an orchestral language that went beyond Wagner's in intricacy. His technique in instrumentation is absolutely unrivalled, absolutely marvellous. Although the forces of the modern orchestra are so great that many men are

overwhelmed in the effort to direct them, he not only wields them, but plays with them in careless mastery. The musical world of to-day is still in a state of astonishment at the consummate ease with which he throws the great masses of colour upon his immense musical canvases.

But back of it all arise doubts. Has he used his colours for the best effects, or has he gone astray in the labyrinth of musical impressionism? These great outbursts of tone, these glorious combinations of instruments, are means to an end, and not the end itself. Strauss uses them in an attempt to make music tell a definite story, or paint an actual picture. "Musicians have all done the same," said Strauss to the author; "even Beethoven wrote programme music." "Yes, the Pastoral Symphony, of course," he continued, in answer to a question, "but also the ninth, the Eroica, in fact, all of them." The use of a definite programme, or character, or scheme of events for the composer to work upon, is necessary to him. "I cannot write without it," he confessed. Yet it seems almost as if he had reached the confines of his art, the *Ultima Thule* beyond which music could not go. Already in the "Sinfonia Domestica" he appears to have overstepped the sublime and become ridiculous. Yet we must hearken to the musical warnings of himself and his

friends, and remember that Wagner, and even Beethoven, were bitterly assailed in their early years. It may be that the next generation will accept these orchestral intricacies as its daily bread; but it is more than likely that a more rational school will follow these wild though Titanic strivings.

Not all the music of the world has been of the programme variety. The suites of Bach, uniting crystalline beauty with their polyphonic character, tell no story. The symphonies of Haydn and Mozart charm by melodious themes and well-balanced contrasts. Beethoven himself, Strauss to the contrary notwithstanding, did not always aim to elucidate a plot in his lofty measures. Schubert sang his "native wood-notes wild" with regard for nothing but their ineffable tenderness and beauty. Even Schumann and Mendelssohn, landscape artists both, have left us music that is attractive without the printed explanation.

After these composers the question arose, could we do, on the symphonic stage, what Wagner did for opera? The answer was in the affirmative; Berlioz, Liszt, and now Strauss, have proved amply that a story can be told in tones. But the further question now confronts us, — is that the highest function of music? Some say yes, some no. It is not impossible that a genius may yet arise who shall combine the

orchestral mastery of a Strauss or a Wagner with the direct appeal of Schubert or Mozart.

That Strauss himself can write music of exquisite charm, is fully shown by his songs. Containing many modulations that sound strange at first, and some that seem needless, they are imbued with an exquisite melodic charm that is all the more wonderful in contrast with the unpleasing character of many of his orchestral themes. Some of them are priceless musical gems of the purest water. Involved though they seem at first, they gradually shine forth as possessing the utmost unity and directness. Their free modulations separate them from the earlier German *Lieder,* and almost make of them a new school; but in appealing, irresistible beauty, they are among those that go directly to the heart and charm away the pain of the world.

The vocal works of Strauss include other than solo numbers. Besides the hundred songs with piano, many of which have received also an orchestral setting, there are a couple of sixteen-voiced anthems. "Enoch Arden," set as melodrama (*i. e.* for spoken voice and piano), is not a mere experiment, but a work of great beauty, in which the composer has too modestly limited the dimensions of the piano part. There are also some effective male choruses and ballads with orchestra, such as Uh-

land's "Das Thal," and "Taillefer." Taken as a whole, these show that if Strauss is really astray in his orchestral paths of musical ugliness, he has gone in that direction from definite choice, and not from lack of ability to win laurels in more melodious fields.

CHAPTER II.

GERMAN TONE-POETS AND SYMPHONISTS

If Richard Strauss is young, Siegmund von Hausegger is still younger. He was born in Graz, Austria, on August 16, 1872. He was a member of a musical family, for his father, Friedrich von Hausegger, gave up a barrister's career, while still in his early years, to devote himself to the art. The elder musician became professor of theory and history at the University of Graz, published various pamphlets, such as "Musik als Ausdrück," "Wagner und Schopenhauer," and so on, and contributed regularly to a number of music journals.

Here again we find the auspicious combination of keen childish intelligence and a musical atmosphere, so it is not surprising to read that the youthful Siegmund showed his talents at a very early age. In his school-days he amused himself by composing "musical pictures" of Hercules and Epaminondas. While still in the *Gymnasium,* he produced a Mass,

which was given in concert, under his own leadership, in May, 1899. After a few years at the university he devoted himself wholly to music, studying score-reading with Degener, and composition with his father. With the aid of the local Wagner society, which his father had founded, he gave excerpts from " Parsifal " and other works, culminating with a complete performance of the " Ring," which he accompanied on the piano while reading from the orchestral score, — a feat that astonished the audience.

The piano sonatas and chamber music of his boyhood were now supplemented by a piano quartette, a fantasia, and other works. In the orchestral field, the young man began to win his laurels by the ballad " Odinsmeeresritt." This was followed by the one-act opera " Helfried," for which he wrote both words and music. This opera, wholly in the Wagnerian vein, scored a decided success at Graz in 1893. Two years later Siegmund and his father travelled to Berlin, hoping to interest the managers and public of the capital in a second opera, " Zinnober; " but their efforts were in vain. The new work, however, was given a hearing at the Munich court theatre, under Strauss, in 1898. The libretto is based on a fanciful tale of Hoffmann, and the title rôle, the dwarf Zinnober, is not sung, but spoken.

SIEGMUND VON HAUSEGGER.

A number of songs and choruses followed, all of unusual merit. Then came the first revelation of Hausegger's real greatness, in the form of his "Dionysiac Fantasie," a symphonic poem for full orchestra. This was followed by a still more important work, in the same field, — the symphonic poem "Barbarossa," first performed in March, 1900, and many times repeated in Europe and America. In these works the composer achieved a surety of orchestral utterance, a full grasp of instrumental resources, and, above all, a thorough mastery of melodic charm and harmonic richness. If not yet the equal of Strauss in variety and power, Hausegger has certainly surpassed him in direct loveliness. A single work does not create a new school, but "Barbarossa" seems a step in the right direction. Its beauties are clear, sane, unforced, and when the frenetic school of impressionists have had their day, this composition will surely come into its own.

The tale of Barbarossa is widely known, and appeals strongly to the Teutonic heart. The old emperor, like many another legendary hero, from King Arthur to the Hussite warriors of Bohemia, is not dead, but sleeps, according to tradition, in the depths of the mountain Kyffhäuser. Whenever the needs of his people become too pressing, and

their burdens too heavy to be borne, Barbarossa will awake, and lead his downtrodden subjects to victory once more.

The first of the three parts, or movements, into which the work is divided, represents the distress of the people. Power and nobility are in the opening themes, and a simple grandeur. There are not wanting passages of more appealing tenderness, of almost pastoral simplicity. Not yet is the emperor needed, for the exuberant joyousness of the music tells us that all is still well. But the picture fades, the glad opening measures are transformed into a sombre presage of coming woe. Wild blasts of pain follow, a picture of universal lamentation. In vain do the more beautiful themes reassert themselves; the tumult breaks out afresh. Suddenly all is hushed, and for the first time the Barbarossa theme is heard, as if to tell the people that in him is their only hope. Again the uproar resounds, and the movement closes in wild confusion.

Then comes a picture of the enchanted mountain and the sleeping king. It is shadowy, weird, altogether mysterious in effect. Soft, delicate, almost spectral themes are woven and interwoven to produce the most ghostly effects. Barbarossa himself is suggested by his theme. There are strange horn-calls; echoes that die away; drums that roll

in subdued intensity. The picture of the emperor awakens hope, delight; but he is still asleep, and the movement ends with renewed mystery.

The last movement represents the awakening and triumph. There are trumpet-calls, faint and far off as from the depths of the mountain. All is suspense, expectation. Again the trumpets are heard. At last the emperor and his knights ride forth, with martial fanfares. Their march grows more and more excited, until it merges into a battle-scene, terminated by a climax of triumph, and a long, happy thanksgiving.

There is but one defect in the work, — it is too extended. Its rare beauty prevents it from seeming spun out, but it would become even more effective if reduced by a third or a quarter of its extreme length. If Hausegger uses so much material in one work, there is danger that he may find little of new interest for later compositions. But even if he has produced another work only after a long interval, his "Barbarossa" is one of the few great masterpieces of the modern school.

He conducted this work in person, when it was first given, at one of the Kaim concerts in Munich. Its beauty may have aided him in obtaining appointment as assistant conductor of that orchestra, but he had already gained considerable experience in

leading the operas and concerts of his native Graz. He remained in Munich three years, leaving that city to become leader at the Frankfort Museum. At one time he thought of retiring to Graz, and devoting himself wholly to composition, but this plan was not carried out, and he is still in Frankfort.

One of the great events of the 1904 Tonkünstlerfest, which he led in that city, was the production of a new symphonic poem, "Wieland der Schmied." Wieland is the cunning smith, who makes wonderful swords that can cut off a head so cleanly that it remains in place. But even his skill does not satisfy him, and he feels a wild longing to scale heaven itself. From the celestial regions appears the maid Schwanhilde, whom he would claim for his own; but she, terrified by earthly passion, retires to her lofty abode, and leaves him to vain lamentation. A second part of the work shows Wieland's despair; Schwanhilde is forgotten, and he is as one dead. At last, however, her image revives him with a hope. He uses all his skill to forge for himself a pair of wings (third movement), and rises aloft, where she awaits him. In the last movement, the joyful pair leave the dull world behind, and take their flight to regions of eternal sunlight.

As conductor, Hausegger displays amazing gifts. It is the usual thing at present for an orchestral

leader to dispense with certain scores, but the absolute sureness displayed by Hausegger in directing from memory such works as the "Don Juan" of Strauss, or the "Dante" symphony of Liszt, borders on the marvellous. His manner on the platform, however, has been called decidedly ungainly. He seems almost like an awkward schoolboy, but his youthful spirits and boundless enthusiasm are sure to infect the audience as well as the orchestra. He leads without pauses for applause, except at the end of a work. He aims to have unity of effect in his programmes, giving, for instance, the two great Schubert symphonies in one concert, and symphonies by Brahms and Bruckner in another. Altogether, he is well worthy of his place among those foremost few who are teaching us the worth of the modern orchestra, whether they play on it or write for it.

Another composer who won his first laurels as conductor is Gustav Mahler. He was born at Kalisht, in Bohemia, on July 7, 1860. His early education was obtained at Iglau and Prague, after which came a period of further development at the Vienna University, joined with two years of study under Bruckner at the conservatory. But this happy epoch came to an end, and Mahler found himself compelled to work for his bread and butter, to use his own words.

Like many other struggling artists, he began his career in the smaller theatres. His quick musical understanding served him in good stead during this part of his life, for he had to lead many works which he had never even heard before, and he found himself thus forced to give his own interpretations. Prague, Cassel, Leipzig, and Pesth became in succession the scene of his labours. In 1888 his accomplishments were so marked that he was selected by Pollini to take full charge of a Hamburg theatre, and he soon made the operatic performances of that city famous through Europe.

At this time his activity in composition began to bear fruit. An incomplete opera, "Die Argonauten," and another on the popular subject of "Rübezahl," were examples of a formative period in his work. Then followed some beautiful vocal numbers, — a fragrant bouquet of songs, with piano or orchestral accompaniment. "Das Klagende Lied," a more ambitious choral work, won decided recognition, and gave new evidence of the composer's growth, but it is in the symphonic field that Mahler's genius has become fully evident.

Mahler is sometimes regarded as the successor of Bruckner, with the distinction that he succeeded where Bruckner failed. The struggles and partial successes of the earlier master are now a matter of

GUSTAV MAHLER.

history, and his efforts to express worthy ideas in the symphonic form, if not always effective, have won many admirers. Another interesting comparison is frequently made between Mahler and Strauss. Both are adepts in handling the modern orchestra, and both are, in large measure, devoted to programme-music. But while Strauss has developed the symphonic poem and the single movement idea, Mahler has tried to broaden the symphony itself. Like Strauss, he gives no definite analysis of his works; but he avoids the mistake of trying to make music express too concrete ideas. He is a tone-poet, in the highest sense of the word.

His second symphony, given at Vienna in 1900, was the first work to arouse wide-spread enthusiasm, and this only after a partial failure in Berlin. It is entitled "Ein Sommermorgentraum," and expresses a pessimism that finds its cure in simple faith. The first movement depicts despair that is hardly consoled by the beauties of nature, rejects all dreams of future glory, and is untouched as yet by the religious contemplation hinted at in the closing choral. Then comes an idyllic movement ending with the same unsatisfied struggles. The third movement shows the hero seeking the haunts of men, and becoming disgusted with their eternal, restless bickering. The fourth movement, entitled "Ur-

licht," consists of an alto solo, supported by orchestra, with the following words, taken from "Des Knaben Wunderhorn":

"O Röschen Rot,
Der Mensch liegt in grösster Not,
Der Mensch liegt in grösster Pein,
Ja lieber möcht' im Himmel sein.
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen;
Ach, nein, ich liess mich nicht abweisen,
Ich bin von Gott, ich will wieder zu Gott.
Der liebe Gott wird mich ein Lichtchen geben,
Wird leuchten mir bis an das ewig selig Leben."

After this movement, which is worked up to a beautiful climax, comes the finale, at first an orchestral apotheosis, but ending with a grand chorus of triumphant faith.

The success of this work drew renewed attention to Mahler's first, or "Titan" symphony. These were soon followed by a third, entitled "Naturleben," in which the vocal innovations are again employed. This time the work portrays a pantheistic idea of the exaltation of nature and life. The first movement, wholly separate in idea from the others, again represents the search for a satisfactory solution of this world's life. Then follow a delightful minuet and a charming scherzando, bubbling

over with the joy of nature. The fourth movement introduces the usual alto voice, this time with the words of the "Brummglocke," by Nietzsche.[1] The fifth movement is not unlike a joyous carol, given by a boy-choir, and accompanied by an orchestra in which the tinkling of bells plays a prominent part. The final movement, as before, is an apotheosis.

Still another symphony, depicting the joys of immortality, and ending with the chorus, "Das ist das himmlische Leben," has not been so well received by the critics, in spite of some beauties in its earlier movements. In this, as in all his work, Mahler shows qualities in many cases the reverse of those possessed by Strauss. Where the latter is involved and chromatic, Mahler has aimed at the more direct effects of a grand simplicity. His clear melodies and delightful rhythm have made more than one critic compare him with Bizet, though the likeness is not fully apparent. With this thematic simplicity, however, goes an orchestration that is of

[1] The mystic words of Nietzsche, written for the strokes of the bell tolling the hour, are as follows: One! — O Man, take heed! — Two! — What says the deep midnight? — Three! — I have slept, I have slept; — Four! — I have awakened from a deep dream; — Five! — The world is deep; — Six! — And deeper than the day showed; — Seven! — Deep is its woe; — Eight! — Joy, deeper still than heart-sorrow; — Nine! — Woe bids us pass away; — Ten! — Yet all joy wants eternity; — Eleven! — Wants deep, deep eternity! — Twelve!

the utmost modern intricacy, at times giving apparent unclearness to works that often show true poetic feeling.

For the last few years Mahler has been conductor of the Philharmonic concerts in Vienna, as Richter's successor, and director of the court opera, — positions which he still holds. His rank as orchestral leader is of the very highest, and his notable achievements in composition will soon make him known in all civilized lands. The steady and consistent growth shown in his works is an indication that he may reach even greater heights in the future.

Another orchestral leader of world-wide fame is Felix Weingartner. He was born June 3, 1863, in the Dalmatian town of Zara, where his father was chief of the telegraph service. On the death of the latter, in 1868, his mother removed to Graz, where the boy began his musical studies, — at first with her, then under Dr. Wilhelm Mayer, director of the Styrian musical union. His first published works were three groups of piano pieces, which appeared in 1880. In the next year we find him deep in study at the Leipzig conservatory, where he won the Mozart prize.

In 1882 came the first meeting with Liszt, whose lively interest led the young student to settle in

FELIX WEINGARTNER.

Weimar two years later. Thus began a lasting friendship, marked on one side by the most active sympathy for the struggling artist, and on the other by the greatest reverence for the renowned pianist and composer. Weingartner adds his tribute of praise to the wide-spread adulation of the Weimar master, who was beloved no less for his high idealism than for his services to art. Through Liszt's aid, Weingartner's first opera, "Sakuntala," was produced in the Weimar court theatre.

Not blessed with wealth, Weingartner now found himself obliged to make his own way, and adopted the career of orchestral leader. A year at the Königsberg Stadttheater was followed by two at Dantzig, during which a second opera, "Malawika," received a performance at Munich. The composer now alludes to these two as youthful indiscretions, but a third opera, "Genesius," dealing with Christianity in old Rome, though not well received in Berlin, has met with success in many other German cities. Weingartner had profited much by a thorough study of Wagner's "Nibelungen-Ring," and this influence is plainly evident in his "Orestes." This is a later work, consisting of three one-act music dramas, after Æschylus, — "Agamemnon," "Das Todtenopfer," and "Die Erynien." Weingartner always writes or arranges his own librettos.

Two years of directing at Hamburg were marked by friction with Von Bülow, and decided disagreements with his successor, Pollini. They were followed by two years as court leader in Mannheim, which led to a similar position in Berlin. Of the troubles in the lesser theatres of his earlier days, Weingartner speaks with decided disgust, although he admits that the experience was of great value in his later concert career. "Through these engagements," he writes to the author, "I became acquainted with the wretchedness of the lesser theatres. The salary was small, — 150 marks ($37.50) a month, for seven months and a half, nothing for the rest of the year. . . . In Dantzig there were but four or five first violins, two contrabasses, third-rate singers, a miserable chorus, and no chance for proper rehearsals, as the directors insisted on such an extensive repertoire."

The harsh criticisms of "Genesius" in Berlin, against which Weingartner protested, led to a long series of attacks upon him, ending only in 1896. Meanwhile he had been also leader of the royal symphony concerts, and by raising these to their present high standard he won his first recognition as one of the few really great conductors of to-day. In 1897 he was compelled by nerve troubles to resign his theatrical post, and since then he has won

fresh laurels as leader of the Kaim orchestra in Munich. He still travels to Berlin to conduct the symphony concerts, and besides this makes many European tours, sometimes playing in chamber music. His recent appearance in New York was a personal triumph, over which he expresses himself as highly pleased.

His compositions include many songs and piano works, all widely popular. In recent years he has produced much chamber music, notably three string quartettes and a sextette. In the orchestral field his two new symphonies, though displaying great skill in thematic treatment, are less important than the symphonic poems, "King Lear," and "The Elysian Fields." The former is a musical version of the well-known tragedy, displaying much dramatic power. This was the work chosen by the composer in his American appearance. The latter was inspired by Arnold Böcklin's enchanting picture, "Die Gefilde der Seligen," and is marked by great beauty.

Weingartner has written several pamphlets, among them one on "The Symphony after Beethoven." His outspoken ideas are well calculated to renew discussion of the symphonic poem and its functions. The orchestral works of Liszt, as well as those of Strauss, show that the subject must be

one that is well-known, so that the audience may follow the musical thought without having to read arbitrary printed notes. Liszt's great pictures — "Dante," "Tasso," "Faust," and the rest — depict familiar characters, and in large measure explain themselves. Mahler's titles give a broad, general plan, easy to grasp. So, too, do many of the Strauss creations, but not all. In "Don Quixote" the programme grows arbitrary, while the "Sinfonia Domestica" becomes a veritable puzzle, until the composer deigns to give us the key. If he wishes this work taken seriously, then the least he can do is to invite the musical public to spend a day at his home, so that they may be able to judge the composition intelligently. Hausegger's "Barbarossa" is at least a well-known legend, and Böcklin's picture, if not made visible to every concert audience, may still be described in print, and represents a subject fraught with poetical meaning.

Böcklin has had another and an even more direct musical tribute to his paintings, in the shape of Hans Huber's second symphony. This work, which the composer intended to call the "Böcklin Symphony," aims to translate into tone the moods suggested by an entire series of the artist's canvases. Not movements merely, but themes themselves, are taken to represent certain definite pictures. Thus,

according to commentators, a tender theme near the beginning of this musical catalogue typifies the beautiful meadow scene, "Es lacht die Au'"; the *scherzo* illustrates the fauns and satyrs that the artist loved to depict; while the slow movement is inspired by the "Sacred Grove," and the "Hymn of Spring." In the finale the analyst need no longer rack his brains, for the musical variations are each given the title of one of the artist's pictures.

The attempt to reproduce in tone some of the great compositions of famous painters is certainly legitimate, according to musical standards. Here there is no question of any involved story, needing a detailed plot for the hearer's use, but the mere title will often prove sufficient to aid him in threading the tonal labyrinth. Many examples of this point may be found in the works of Liszt, whose "Hunnenschlacht," after Kaulbach, and "Dance of Death," after Orcagna, preceded by many years the works of Huber and Weingartner.

Hans Huber is a native and a resident of Switzerland. He was born at Schonewerd, June 28, 1852. His musical studies brought him under Richter and Reinecke, at Leipzig. He soon obtained a prominent post in the music school at Basel, of which he has been director for the past eight years. He numbers among his important works two operas,

" Kundrun," and " Weltfrühling "; many beautiful works for voices and orchestra, such as the " Nordseebilder " and " Pandora " overtures; a violin concerto, two piano concertos; and three symphonies, the first entitled " Wilhelm Tell." He is also to be credited with chamber-music, songs, choruses, and organ works. He shows imagination, and some freshness of melodic invention, but there is an unevenness and an excess of ingenuity in his compositions that prevents their being classed with the great works of the preceding composers.

It may be mentioned, in passing, that if Switzerland possesses no musical genius of the first rank, she yet has many composers who deserve at least a brief notice, and who may do excellent work in the future. Such are E. Jaques-Dalcroze, of Geneva, who tries to combine modern French tendencies with folk-song effects; Gustave Doret, a protégé of Saint-Saëns, whose " Hymne à la Beauté " displays much passionate strength; Rudolf Ganz, of Zurich, whose youthful exuberance is now developing into more mature talent; Otto Barblan, who displays much originality; and Georg Haeser, of Zurich, whose choral work is excellent. Prominent in chamber music and lesser vocal numbers are such men as Fritz Niggli, Hermann Suter, Richard Franck, or Joseph Lauber. Edward

Combe, of Geneva, and A. Denereaz, of Lausanne, have won success in the smaller orchestral forms, while Lothar Kempter, of Zurich, has produced an effective tenor *scena* entitled "Lethe." But it is probable that all these men would receive lesser notice in a greater country.

An attempt to give modern tone-painting a new application was made by Hans Koessler, whose symphonic variations aim to picture the different traits of Brahms. Although suitable in depicting world-famous characters, this method loses much force when applied to less prominent subjects. Even Beethoven's third symphony seems loftier, when dedicated to the unnamed hero, than if it were a personal portrait of Napoleon, with every self-constituted analyst free to expound its meaning. There have been various attempts to picture people in tone, but the best have been interesting rather than successful. Elgar's most recent variations, depicting some of his friends, are frankly little more than a sly joke in tonal portraiture, and base their fame on intrinsic musical worth. After lamenting the death and burial of Brahms, Koessler aims to show him as friend, as lover of children, as worshipper of nature, as humourist, and as a glorious example for all to emulate; but the composer grows prolix in the effort. Hans Koessler, born January 1,

1853, at Waldeck, has also won renown as teacher at Dresden and Buda-Pesth, and has brought forth a symphony, a violin concerto, a good cantata, and many lesser works; but his attempt at character-drawing in music is hardly a success, and even the placid Brahms was not as dull as the variations would make him out.

The name of Hugo Kaun should be of especial interest to Americans, because of his long sojourn in this country, and his choice of American subjects. Born at Berlin, on March 21, 1863, he received his chief training in composition under Kiel, at the Meisterschule. After serving his time in the army, he came to the United States, and in 1887 made Milwaukee his home. There he founded the Männerchor of that city, which gave concerts with the Thomas Orchestra, and there he composed many important works, some of which were given by Thomas at Chicago. In 1902 he returned to Berlin, where he is now devoting himself wholly to composition.

Kaun numbers among his works two operas, — "Der Pietist," in one act, and "Der Maler von Antwerpen," the overture to which was performed at Chicago. A great festival march, dedicated to the American nation, was also given there, as well as the symphony, "An Mein Vaterland," a work of

much virility. He has written several large choral numbers, notably the cantata "Normannenabschied;" also about sixty songs and piano works. A "Carnival" suite won much success at Milwaukee, in 1891. During the same year an early symphonic poem, "Vineta," received a performance. His works in this form are clear, tasteful, and decidedly effective. "Hiawatha" has not yet been given in America, but "Minnehaha," a companion work, has received decided recognition. The third of this set, "Minnehaha's Death," is still in manuscript. Before his return to Berlin, Kaun won a decided triumph in that capital by a concert devoted wholly to his own works, and his new "Maria Magdalena" was given in 1904 by the Meiningen orchestra.

At the head of this well-known concert organization is Wilhelm Berger, a native of Boston. Born August 9, 1861, he was taken to Bremen by his parents, afterward studying in Berlin with the great Kiel. For many years he made his home in the German capital, where he devoted himself to composition. In 1898 he won a prize with his setting of Goethe's "Meine Göttin," and his "Gesang der Geister," for mixed chorus and orchestra, was also well received. His "Todtentanz," an earlier work, received a Boston Symphony performance.

His present activity in conducting has not made him withdraw from the field of composition.

Another important name familiar to Americans is that of Georg Henschel. He was born in Breslau, on February 18, 1850. After studying there and at Leipzig, he won success as a baritone singer, and in 1881 he became familiar as the first conductor of the Boston Symphony Orchestra. After leaving this organization, he founded the London Symphony concerts, and became professor in the Royal College of Music. He has composed two operas, "Friedrich der Schöne," and "Nubia," also the operetta, "A Sea Change." His many beautiful songs have been made familiar by the concerts given by his American wife, with his aid, and her loss inspired his noble Requiem.

Familiar to many Americans by reason of his long career as a teacher is Karl Reinecke, who was born at Altona, on June 23, 1824. During his youth he was famous as a pianist, and made many tours. His teaching began in 1851, at Cologne, and has been carried on at Barmen, Breslau, and finally Leipzig. He was at one time conductor of the famous Gewandhaus concerts. His long list of compositions includes two Masses, three symphonies, five overtures, the opera, "King Manfred," several lighter dramatic works, four concertos, a number of

cantatas, and much children's music, all delightfully fresh and melodious.

Famous in Germany, if not too well known outside of that country, is Jean Louis Nicodé. He was born August 12, 1853, and is, therefore, somewhat older than many of the modern tone-poets. After tuition from his father, Kullak, and Kiel at Berlin, he became piano professor in the Dresden Royal Conservatory. His influence has become extensive through his teaching, as well as his compositions. After a time he, too, entered on the career of conductor, and led the Dresden Philharmonic concerts. In a couple of years he gave this up in order to compose, but in 1893 we find him resuming the baton. At present he is living in Berlin, as pianist and teacher.

His works show many examples of the programme tendency in symphonic poems. Among these are his "Carnival Pictures," "Maria Stuart," a short orchestral introduction and scherzo called "Die Jagd nach dem Glück," and some Italian dances. There are also, for orchestra, a "Jubilee March," and a violin "Romanza." The lesser works include two 'cello sonatas, many piano solos and duets, and numerous songs. But the two compositions that have done most to establish his fame are the Symphonic Variations, Op. 27, and "Das

Meer," a work for male chorus, soloists, orchestra and organ. This is not a cantata, though containing voice parts; rather it is a great suite, in which vocal movements are judiciously contrasted with purely orchestral numbers. All of Nicodé's music reaches a remarkably high level, and his larger works are planned with the most imposing orchestral architecture. His latest composition is the choral symphony, "Gloria," a romantic "Sturm und Sonnen-Lied."

George Alfred Schumann was born at Königstein, Saxony, on October 25, 1866. After lessons from his father, who was city musical director, he continued his studies at Dresden. A period at the Leipzig conservatory resulted in the production of two symphonies, an orchestral serenade, and many lesser works, all of which gained him the Beethoven prize in 1887. A period of five years as conductor of the Dantzig Gesängverein was followed by a similar length of time in Bremen, where he led both the Philharmonic Orchestra and the chorus organization. In 1900 he settled in Berlin, as conductor of the Singakademie.

His first noteworthy work was "Amor and Psyche," for chorus and orchestra. His symphonic variations on a seventeenth-century choral crossed the ocean, and made his name familiar in America.

This was followed by an overture, "The Dawn of Love," in which Love dawns in a rather noisy fashion. His variations and double fugue on a gay theme are, at times, somewhat forced in their gaiety, but the "Totenklage," for chorus and orchestra, with words from Schiller's "Braut von Messina," is decidedly effective. Altogether, he is a composer whose works show much merit, but often a lack of any great delicacy in thought, and a heavy hand in instrumentation.

Friedrich Gernsheim, born at Worms on July 17, 1839, belongs to an older generation. In spite of the easy circumstances resulting from the fact that he came of a wealthy family, he displayed great earnestness in his early studies. Lessons at home, in Mainz, and in Frankfort culminated in the customary finishing period at Leipzig, under Moscheles, Richter, and others. A sojourn in Paris followed, during which Gernsheim became an ardent supporter of the abortive Wagner movement, and where he enjoyed the friendship of Saint-Saëns, Lalo, and other notables. In 1861 he returned to his native land, to succeed Levi as director at Saarbrücken. A long period of conservatory teaching in Cologne was followed by a call to Rotterdam. There, as director of the Society for the Encouragement of Musical Art, he entered upon a career of varied

activity that lasted sixteen years. In 1890 he became head of the Stern Singing Society, and teacher in the Stern Conservatory in Berlin, where he has since then made his home. In recent years he has been prominent in the National Academy of Art, and in 1901 he was placed in charge of a so-called Masterschool for Composition.

His numerous works display the most solid worth, even though the academic quality is present at times. Of his four symphonies, the first and the last are most frequently given. For mixed chorus and orchestra he has composed several great works, "Die Nordische Sommernacht" and "Der Nornen Wiegenlied" being among these. Of his male choruses, also with orchestra, such works as "Salamis," and the mediæval "Wächterlied," are in the repertoire of every German Männerchor. There are many worthy examples of chamber music by him, and a violin concerto that won a Boston success under Paur.

Robert Kahn, born at Mannheim on July 21, 1865, received his musical education under such teachers as Kiel, Rheinberger, and even Brahms. He has published little in the larger forms, but his lesser works display a thematic excellence and a smoothness in leading the voices that have won him wide recognition. Leipzig was the scene of his early

activity, but in 1893 he became piano teacher in the Berlin Hochschule. Five years later he took charge of the theory and composition, and in 1903 was named Royal Professor. An Elegiac Overture in C minor, played from manuscript at one of Paur's Boston concerts, proved extremely effective. It is a shapely work, with a rather dissonant introduction, but clean-cut themes and an excellent climax.

Ferdinand Thieriot, another of the elders, was born in Hamburg, April 7, 1838. After lessons at Altona and Vienna, he too came under the much-admired Rheinberger, whose guidance was of the greatest value. A small theatre position in Ansbach was followed by the leadership of the Glogau Singakademie, after which came fifteen years of activity in Graz, both as conductor and composer. Thieriot still reverts with pleasure to his stay at the Austrian city. "In the beautiful Alpine landscape," he writes, "I passed an extremely happy and inspiring time, in the midst of a set of people all highly cultivated, and all so enthusiastic over music." Among these people was the elder Hausegger, whose delightful "Snow-Fable" Thieriot set to music. After a long stay in Leipzig, devoted to composition, he returned to his native Hamburg, where he now resides.

Among his eighty published works, the orchestral fantasie, "Loch Lomond," takes a high place,

although Thieriot affords another proof that German earnestness cannot always assimilate the lightness of the Scotch style. The Sinfonietta and overture to "Turandot" are well known, the former having received a Boston performance under Nikisch. Four manuscript symphonies are sometimes heard abroad, one in C major being especially preferred. There is also much chamber music and choral work by Thieriot, and an opera, "Renata."

Josef Rheinberger, who died in 1902, still lives in the memory of his many famous pupils, and deserves more than a passing mention. Born in 1837, he played the piano at five, and the organ at seven years of age. His long career as teacher in the Royal School of Music, at Munich, was supplemented by his many works as a composer. In the orchestral field he produced the Florentine Symphony, a tone-picture, "Wallenstein," a fantasia, three overtures, and several piano and organ concertos. He composed also two operas, "Die Sieben Raben," and "Des Thürmers Töchterlein." There is much chamber music, and an excellent Mass. All these are marked by attractive harmonies and smooth leading of the voices. An unfinished Mass, in A minor, was completed by one of Rheinberger's Boston pupils, Mr. L. A. Coerne.

Another well-known composer who died recently

(1902) was August Klughardt. A native of Kothen, he pursued his studies at Dresden, and became court conductor at Neustrelitz and Dessau. His symphonic poem, "Leonore," is a notable work, and his three symphonies are worthy examples of the stricter style of composition. He won further fame by several effective overtures and four operas.

Moritz Moszkowski, widely known as piano composer and performer, has produced several orchestral works also. His opera, "Boabdil," was successfully given in Berlin, while his symphonic poem, "Jeanne d'Arc," has also attracted attention. Besides these there are two orchestral suites, a fantasie, a violin and a piano concerto. Yet in spite of the merit of these works, his piano pieces win him most renown. He seems gifted with natural ability to assume any style he pleases, from Spanish dances to Hungarian czardas. His Humoreske, the "Moments Musicaux," the serenades, minuets, barcarolles, waltzes, études, and other works, are too well known among pianists to need enumeration. His beautiful four-hand suite, "Aus Allen Ländern," and many other four-hand pieces, are equally familiar. Of all salon composers, he is the worthiest, the most classical in style.

That he is not lacking in humour is shown by the autobiography which he sent recently to the Boston

pianist, Ernst Perabo. After bewailing the fact that his birth (August 23, 1854) was not marked by any great natural cataclysms, he continues: "Embittered by this injustice, I determined to avenge myself on the world by playing piano, which I continued in Dresden and Berlin as Kullak's pupil. In spite of the theoretical instruction of Kiel and Wuerst, a desire to compose was early aroused in me. I perpetrated in time an overture, a piano concerto, two symphonies, piano and violin pieces, songs, etc. . . . My prominence as a pianist is known to you. Besides these extensive acquirements, I can play billiards, chess, dominoes, and violin, and can ride, imitate canary birds, and relate jokes in the Saxon dialect. I am a very tidy, amiable man, and your devoted friend and colleague, — Moritz Moszkowski."

Another of the old guard is Max Bruch, born at Cologne, on January 6, 1838. He studied first at Bonn, and a four-year Frankfort scholarship which he obtained enabled him to work under Hiller, Reinecke, and Breuning. At fourteen, he began with a symphony. At twenty, he set Goethe's Singspiel, "Scherz, List, und Rache." Four years later came the opera "Lorelei," and the great male chorus-cantata "Frithjof." Soon after this, at Coblentz, came his remarkable G-minor violin con-

certo. Conducting in Berlin, Liverpool, and Breslau followed, with a return to Berlin in 1892.

He wrote three symphonies, an oratorio, "Moses," and a second opera, "Hermione," based on "The Winter's Tale," but he found his special field in the epic cantata. The ringing measures of "Frithjof" found a worthy counterpart in the noble dignity of "Odysseus." "Arminius," another heroic cantata, is not so great, though the composer likes it best. Other works in the same vein are "Achilleus" and "Das Lied von der Glocke," and for male chorus "Salamis," "Leonidas," and "Normannenzug." Bruch's activity is by no means ended, and new works by him still appear from time to time, such as the cantata "Damajanti."

The Scharwenka brothers have won fame by composing, as well as by teaching. They are natives of Samter, Posen, where Ludwig Philipp was born in 1847, and Franz Xaver in 1850. After studying at Kullak's Berlin Akademie, they soon founded a conservatory of their own. In 1891 they repeated this performance in New York. Philipp soon returned, to merge the Berlin institution with that of Klindworth, and Xaver afterward became director of the new school. Both now reside in Berlin.

Philipp has composed the two choral cantatas "Herbstfeier" and "Sakuntala," two symphonies,

an " Arcadian Suite," a serenade, a festival overture, and other lesser works, reaching the opus number of 112. Xaver has won some fame as conductor and pianist, as well as in the creative field. His opera, " Mataswintha," was given in Weimar, and he is also known through a symphony and three piano concertos.

Among many other excellent composers who might be named, Paul Geisler, of Leipzig, has produced a round dozen of symphonic poems, among them " Der Rattenfänger von Hameln," and " Eulenspiegel." The " Fata Morgana," a work in the same form by Karl Gleits, of Berlin, was produced there by Nikisch in 1898. Max Puchat, a native of Breslau, is responsible for such works as " Euphorion " and the " Tragödie eines Kunstlers." Otto Dorn, of Wiesbaden, is credited with a " Prometheus " symphony, also the opera " Afraja," and the overtures " Herrmannschlacht " and " Sappho." Hans von Bronsart, husband of the famous Ingeborg, has written a symphony, " In den Alpen."

Less known is August Reuss, a pupil of Thuille. His symphonic prologue, " Der Thor und der Tod," is a dramatic picture of a dialogue between Death and a blind skeptic who has wasted his life. A symphonic poem, " Johannisnacht," is also winning success. Josef Joachim, famous in the violin world,

has composed several good overtures, including "Hamlet," and some excellent symphonic variations. Hans Winderstein, the young but enthusiastic concert leader in Leipzig, is responsible for a serenade, a suite, a valse caprice, and a funeral march for orchestra. Gustav Satter, of Vienna, lived for a time in Paris and received high praise from Berlioz. His works include the opera "Olanthe," the overtures "Lorelei," "An die Freude," and "Julius Cæsar," also two symphonies. An extended tour in America finds expression in his tone-picture entitled "Washington." All these men rise to a high standard of excellence, and would be great in a lesser country. But in Germany, where musical knowledge is widely disseminated, it is only to be expected that there should be a large number of talents to echo the work of her leading geniuses.

CHAPTER III.

GERMAN OPERA COMPOSERS

RANKING among the very foremost, not only of his own country, but of the musical world, is Carl Goldmark, whose long and honourable career is marked by an activity still unabated. He has won laurels in many fields. His symphonies and overtures are known and prized wherever orchestral music is cultivated; his concertos and chamber music are still favourites with aspiring soloists; and his operas, if not all popular, are marked by sincerity of method and beauty of style, as well as richness of colouring.

Goldmark was born at Keszthely, Hungary, May 18, 1830. Son of a cantor who possessed a remarkably fine voice, young Carl soon showed musical gifts, and at the age of twelve appeared in public as a violinist. He continued his work in theatre orchestras until 1848, when he was obliged to enter the army of Germany, his adopted country, as one of

the *Landsturm*. After the service came some conservatory lessons at Vienna, obtained through the aid of an elder brother, Joseph; but as Joseph's connection with the revolution forced him into exile in America, the tuition soon came to an end.

But Goldmark's ambition would not let him rest. Too poor to take piano lessons, he managed, out of his tiny salary, to hire a small instrument for himself, and, after returning from his theatrical work, he would often practise half the night. He taught himself piano and singing, with such success that he was soon able to give lessons to others. He studied the scores of the great masters with the utmost thoroughness. Not content with music alone, he made himself acquainted with several languages, and became an enthusiastic student of philosophy.

It was in 1855 that he began his life-work as composer, though none of his earlier pieces were published. His first decided success came some years later, with the " Sakuntala " overture. Based on the East Indian legend of the nymph Sakuntala, who is wooed and won by King Dushianta, then forgotten through the magic of a jealous priest, but finally remembered because of a ring the king had given her, the overture is deeply imbued with the rich, oriental colouring and warmth of instrumentation that have made Goldmark famous. Of his other

overtures, " Penthesilea " and " Im Frühling " display the same vivid sensuousness, while " Prometheus Bound," of later date, is more severe in style but altogether dignified and noble.

Of symphonies, Goldmark has produced two, — that is, providing that the term may be properly applied to the series of instrumental pictures that go to form the " Rustic Wedding." A wedding-march with nearly a dozen variations, a bridal song, a serenade and garden scene with love-duet, and a dance-finale, are hardly the best example of strict form; but they show a wealth of melodic beauty that possesses a perennial charm. A second symphony, in E-flat, is less often heard, but an orchestral scherzo shows the true rollicking spirit of its name, and a violin concerto remains widely popular. Some excellent chamber music and delightful vocal work have won further laurels for the composer.

But it was his first opera, " The Queen of Sheba," that brought him to the notice of the musical world, by its phenomenal success. The temptations and weakness of Assad, who is so bewitched by the Queen of Sheba, at Solomon's Court, that he deserts his betrothed, Sulamith, even at their wedding ceremony, only to die banished in the desert as a punishment, have charmed audiences in America as well as Europe. The impressive scenes, the gor-

geous festivals, and the intensely dramatic passages have been set to music that is a constant delight. The intrigues that delayed its first production, in Vienna, only intensified the enthusiasm of its reception, and the composer received nearly forty recalls.

In regard to his music, Goldmark is as interested in the performances as he is conscientious in the composition. On one occasion, while travelling to see his new work given, he was drawn into an animated conversation with a lady who sat next to him. At the end, he thought to please her by introducing himself as the "composer of the 'Queen of Sheba.'" "Oh, indeed!" was the reply; "and does the post pay well?" From the success of the opera, it is certain that the post did pay, but since then Goldmark has been known as "court composer to the Queen of Sheba."

In "Merlin," Goldmark tried to adopt a style less exclusively oriental in effect. He certainly succeeded in producing music of the most luscious charm, but a confused libretto has acted as a handicap to the work. In the beginning, King Arthur wins against treachery and supernatural enemies by Merlin's aid; but the demon, learning that the wizard's power ceases when he begins to love, persuades Viviane to tempt him. After the victorious

warriors return, Viviane and her maids appear, but Merlin, though greatly attracted, remains master of himself. Then comes the wonderful scene of Merlin's magic garden, where Viviane, introduced by the demon, first causes delightful spirit-dances, and then enters on a love-scene with Merlin, and on his revolt changes the place to a desert. Merlin's power being now gone, he must pledge his soul to the demon to save Arthur; but Viviane, who really loves him, redeems him by sacrificing herself. The music of "Merlin," when given on the concert stage, shows all of Goldmark's usual gorgeousness of style, and it is not improbable that the opera will be better appreciated in the future than it is now.

"Heimchen am Herd" is an example of the simpler style introduced by Humperdinck in "Hänsel and Gretel." Based on Dickens's "Cricket on the Hearth," it follows the story quite closely. John Peerybingle's happiness is destroyed by the sight of a stranger, whom he has brought home, in close conversation with his wife. Old Tackleton, who brings the matter to John's attention, is a suitor for the hand of the beautiful orphan May, who still pines for a departed sweetheart. John is calmed by a dream, this time in a summer rose-garden inhabited by elves and fairies, while the stranger declares himself and marries May just

when Tackleton had made his wedding preparations. The simple charm and direct pathos of the music seem almost a reminder of the days of Lortzing and Kreutzer, and the vocal numbers are full of a natural freshness and beauty that cannot be too highly praised. Especially attractive are the elfin music, the prelude to the third act, and the series of lively marriage choruses that introduce the finale.

"Die Kriegsgefangene" is based on an episode of the Trojan War. Achilles, mourning for Patroclus, has killed Hector and dragged the body three times around Troy. He now buries Patroclus, but refuses funeral rites to Hector. His mother Thetis cannot move him, but Briseis, warned by the shade of Patroclus, prevails upon him to do that act of justice. Priam appears, and begs the body; the warriors object, but at the persuasion of Briseis the hero again yields. Briseis is now free, but she loves Achilles, and the climax of the work comes with his discovery that he returns her love. The music is a happy combination of classic simplicity with modern orchestral effects, and some critics have been bold enough to rank it as Goldmark's best work. Among the effective touches are the choruses that die away in the distance after the funeral of Patroclus, the orchestral interlude before the last act, and the complaint of Priam. The rôle of Briseis is full

of captivating scenes, such as her prayer to Aphrodite, her ballad-like song bewailing the martial harshness of Achilles' youth, and the great love-duet that ends the work. Still more recent operas by Goldmark are "Götz von Berlichingen" (1903), and "Der Fremdling," not yet (1904) performed.

In the last two decades German opera has centred about Wagner. For a time, his music dramas overshadowed all else. Then it became a question of his successor, and many lesser aspirants for fame began to follow in his tracks. Now there is also an effort to find something new, or to apply the old methods in some original manner. The work of nearly all the younger Germans, in opera, divides itself into these two classes.

Engelbert Humperdinck sounded a new note when he produced his "Hänsel and Gretel," in 1893. The composer is certainly a great admirer of Wagner, whose protégé he was in the later Bayreuth days. This opera, however, with its attractive fairy atmosphere, is by no means an imitation, but possesses its own distinctive charm. The troubles of the children with their harsh stepmother, their wanderings in the forest, and their adventures at the house of the witch, whom they finally push into her own oven and bake into gingerbread, are brought upon the stage in a way that charms children of a larger

growth than those for whom the work was first written. The charming tunefulness of the music, well supported by its rich scoring, took the world by storm, and marked the beginning of what may be termed the new romantic school of Germany. Its effect is not unlike that of Weber's folk-operas, but with modern orchestral colouring. The forest scene, where the children say their prayers in simple faith, and the fourteen angels do really descend from heaven to guard their slumbers, is endowed with ineffable beauty.

This work marked the reaction from the four-hour style modelled after the Bayreuth dramas, and it has opened the way for a large number of short but charming fairy operas. Humperdinck himself has essayed one or two further attempts in this vein, but with less success. Born near Bonn, in 1854, his early career was devoted to architecture, not music. After Hiller persuaded him to transfer his allegiance, he studied earnestly, and won many prizes. He has been conservatory professor in Barcelona, publisher's associate at Mainz, teacher in a musical institution at Frankfort, and critic of the *Zeitung* in that city. His operas, mostly written for the amusement of youthful relatives at family reunions, include "Dornröschen," "Die Königskinder," "Saint-Cyr," and "Die Sieben Geislein."

A Moorish Rhapsodie for orchestra is not essentially great, and "Hänsel and Gretel" remains his only real success.

Another of the younger composers who has shown decided originality is Wilhelm Kienzl. A native of Waizenkirchen, in Upper Austria, where he was born on January 17, 1857, he pursued his studies at Graz, at Prague, at Leipzig, and finally under Liszt at Weimar. Lectures, writings, and a concert tour were succeeded by theatre directorships at Amsterdam and Crefeld. A sojourn at Graz as symphonic conductor and vocal director was followed by theatre positions at Hamburg and Munich, after which came a return to the delightful atmosphere of the Austrian city. Kienzl still lives at Graz, as composer and as critic of the *Tageblatt*.

His first opera, "Urvasi," based on a subject from Kalidasa, won some meed of success on its appearance at Dresden in 1886. But its melodic charm and brilliant instrumentation did not wholly atone for a certain lack of dramatic effect, and it is not often heard now. A second work, "Heilmar der Narr," deals with the magic healing qualities of a seventh son, who loses his power if rewarded. He cures the beautiful Maya, but is not as successful with her mother, because he now has interested motives. When he is sought after to cure a pesti-

lence in a neighbouring community, Maya sees why his power has departed, and sacrifices herself in his arms, that he may regain it. This work, well received in its time, has been recently remodelled, and still holds the boards.

But Kienzl's greatest triumph was the "Evangelimann." Its plot is founded on fact, and is an example of the criminal intrigue that is often found in small villages and towns far more enlightened than the Austrian hamlet of Göttweih, where the events took place. Two brothers, Mathias and Johannes, both love the same girl, Martha. Her preference for Mathias arouses the ire of Johannes, who sets fire to a barn where the lovers are meeting, and then denounces Mathias as the incendiary. Martha tries in vain to save her lover, who is sentenced to twenty years of imprisonment. At the expiration of this period, Johannes, who has prospered and lived comfortably, is confronted at his death-bed by Mathias, who forgives his wicked brother even as he himself wishes absolution from sin, and eternal salvation.

This play has met with marvellous success, having been given in no less than 168 different theatres. It has been translated into seven languages, and performed in such different countries as Germany, Austria, Poland, Russia, Switzerland, and England, besides being in preparation for Paris, Brussels, and

Italy. America has not yet heard the work, but America is notoriously far behind the times in operatic novelties. The composer himself has often been called to direct it, and has been the recipient of many honours. The music is pleasing in character, and its inspiration is everywhere acknowledged. The scene depicting the assembled multitude, in the first act, is replete with humourous touches, and if Mathias becomes a trifle long-winded in the monologue describing his imprisonment, the final scenes are treated with true dramatic instinct.

Kienzl's fourth opera, the tragi-comedy "Don Quixote," depicts that hero reading in his study, dreaming of knighthood, and deciding on that perilous career, despite his niece Mercedes. Then comes the scene at Tirante's Inn, where he takes the guests for nobles, and insists on receiving the accolade. His attack on the wine-skins causes great tumult, from which the duke and duchess withdraw him to their castle. There (Act II.) follow the ride through the air, and other entertaining episodes, after which (Act III.) Mercedes sends her lover Carrasco, as Knight of the White Moon, to bring back the wanderer, who returns to sanity and death. Kienzl is not only an opera composer, but has written numerous orchestral works, some chamber music, and many piano pieces and songs. One of his male

choruses, "Das Volkslied," won a prize at the imperial contest held at Frankfort in 1903, and caused the German emperor himself to present the composer with an autographed picture.

Max Schillings is another upholder of the Wagnerian traditions. Born at Düren, in 1868, he studied law at first, in Munich, but, like Schumann, gave it up for music, and at the age of twenty-two composed his first great opera, "Ingwelde." He, too, was one of the Bayreuth enthusiasts, and directed the stage management there in 1892. The production of his opera by Mottl, two years later, brought him to Karlsruhe. He now lives in Munich, where his early legal efforts are forgotten, and his fame as a composer is everywhere known.

"Ingwelde" is to some extent modelled on the Bayreuth plan. It is one of the many viking operas that have sprung up in the wake of "Tristan." Yet it has enough merit of its own to hold the stage, and has won its composer his chief renown. The heroine, who has the title rôle, is wife of Gest of Gladgard. Klause, the viking of Thorstein, invades the city to carry her off, but is struck apparently dead by Gest. On her uttering a mocking oath that she would follow only Gest's victims, Klause arises and claims her. At his castle, whither she is taken, Ingwelde sends him on a false errand, and through

the treachery of his brother Bran, who loves her also, he is killed. Ingwelde returns to Gladgard, but Bran pursues and kills Gest. His love prevents him from killing Ingwelde, while she refuses to avenge herself on him. Influenced by the woe and trials of hapless love, the pair push off in Bran's boat, and meet death by setting it on fire. The music to this gory plot displays much melodic beauty and expressive power, but the story is certainly a reminder of Isolde's love-death.

"Der Pfeifertag," this time evidently inspired by "Die Meistersinger," is a rather confused account of various adventures on "Pipers' Day," celebrated by that guild on the Tuesday following the Virgin's birthday. The chief episodes in the plot are the reduction of an excessive toll paid by the pipers, the pretended death of one of the guild, who thus obtains the eulogy which a rival would not grant him during life, and the pairing off of two loving couples after various obstacles are overcome. The score is criticized as being rather too earnest and heavy for its subject, though of course it is not lacking in musical worth. Among purely orchestral works, Schillings has produced two symphonic fantasias, entitled "Meergruss" and "Seemorgen;" also the broad and solemn symphonic prologue to the "Œdipus Rex" of Sophocles.

Cyrill Kistler was at one time looked upon as the certain successor of Wagner. Yet the public, after growing enthusiastic over his works, has almost forgotten them, and they are seldom chosen by the managers. This ambitious and thorough composer was born near Augsburg, in 1848. Gifted with musical appreciation, his studies were delayed by the loss of his parents, which forced him to earn a living as school-teacher for several years. Returning to the study of music at Munich, he became a devout Wagnerian, in spite of opposition from his teachers. Once, when the hidebound Lachner expressed his surprise, Kistler replied, "If *you* had written 'Tannhäuser,' 'Lohengrin,' and the 'Ring,' I would have been a *Lachner* enthusiast."

Of his operas, "Kunihild," the first, depicts a magic castle, along the top of whose walls any suitor must ride in order to obtain Kunihild's hand. Sigun announces himself as a suitor, but because of his likeness to his twin brother, Sighart, appears faithless. Kunihild learns, from a hermit's soliloquy, that the ride must be made on a white horse, chosen without knowledge of this condition. The hermit, on discovering her, threatens to kill her, but Kunibert, another brother of Sigun, rescues her, and the pair fall in love. Kunibert chooses a white horse, and accomplishes the dangerous ride, but his

wedding is interrupted by Sighart. Kunihild's father had formerly taken the castle from the family of Kunibert and Sighart, and the latter now completes the long-planned revenge by preventing reconciliation and killing the bridegroom, whereupon Kunihild throws herself from the walls.

A comic opera, "Eulenspiegel," preceded by ten years the symphonic poem of Strauss on the same subject. Then came another serious drama, "Baldur's Tod," based on the beautiful saga of Baldur's love for Nana. Odin, fearful for Baldur, seeks the advice of the Wala, who tells him only to "Bless the plants." This he does, in an impressive scene, but he forgets the mistletoe. Loki seeks Hodur and betrays Baldur's love for a mortal, but Odin, happy at seeing the dearest of his sons once more, is soon appeased. He then has the spears brought for a festival contest. Baldur hurls one with the other contestants, but while he watches it, the blind Hodur, led by Loki, strikes him down with the fatal mistletoe. The dying Baldur foretells the decline of the gods and the dawn of Christianity. Nana, too, dies of sorrow. The gods stand about in anxiety and dismay, when suddenly the scene changes to a temple, with men kneeling before the altar, and solemn voices intone "Glory to God in the highest!"

Kistler's friend, Bruno Wieland, strove to draw him into a more popular vein, and produced the libretto, "Im Honigmond," which the composer made into a delightful stage idyl. A larger work in the romantic style is the successful "Röslein im Hag," in the plot of which, however, the atmosphere of "Die Meistersinger" is again apparent. In a mediæval town, where Rose dwells and raises her flower-garden, the rich Jacob, a master smith, woos her in vain. The minstrel Frank, a fugitive from the ducal court, wins her pity and her love and, in order to be near her, becomes apprentice to Jacob. Rose wishes to be wooed and won by song, so Jacob pays Frank to sing for him, for one day, and makes appropriate gestures at a serenade, while Frank, now aware of his false position, does the singing to fulfil his promise. Meanwhile the town clerk, Florian, eager to catch Frank, and win the duke's favour, captures the astonished Jacob. The people are aroused, and a riot scene occurs, but Florian escapes with his prey. Jacob, to win Rose, tries to maintain the deception, but the duke rates him roundly, and the tones of Frank's song, sung by himself, explain the situation. The day's service is over, and Frank, now pardoned by the duke, is free to claim Rose for his own. The score is full of a pleasing sprightliness, and had not Wagner's

opera shown the path first, this work would, undoubtedly, rank as a great masterpiece. Its success will surely mean a wider public recognition for Kistler, who is now at work on another opera, entitled "Der Vogt von Mühlstein."

The work of August Bungert is planned on a grander scale than any of the operas already described. He has attempted nothing less than a hexalogy, dealing with the Homeric epics, as Wagner handled the Norse mythology. Born at Mühlheim, his musical studies took him successively to Cologne, Paris, and Berlin. His later life has been passed in a pleasant home near Genoa, where he planned and completed his great work. It is divided into two groups; "Achilles" and "Klytemnestra" are taken from the Iliad, while the material of the Odyssey is used in the "Kirke," "Nausikaa," "Odysseus Heimkehr," and "Odysseus Tod." The profound impression made by those operas that have come before the public proves that the task has not been a failure, but time alone can show whether these works have the enduring qualities of the Wagnerian dramas. The librettos certainly afford many scenes of wonderful beauty and power, and if the composer has done adequate work in even a few of them, his operas will prove well worth hearing.

Of those already given, "Kirke" is the first in order of plot. A prelude shows the gigantic form of Gæa, whose children struggle blindly in a world made bearable only by the rule of Eros. Then the gods on Olympus decree the wanderings of Odysseus, after which we find that hero in the cave of Polyphemus. The blinding of the giant allows the escape of his prisoners, but arouses the anger of Poseidon, who sends a tempest that drives the ship to Ææa. There the first act shows Circe, ruler of a beautiful realm, but lonely in spite of her magic power. Odysseus, protected by the herb moly, is safe from her arts, but falls in love with her, despite the desire of his companions to depart. The second act shows these faithful followers building a ship, the sight of which arouses Odysseus to action. But Helios, the father of Circe, blinds him, and his only cure is the darkness of the nether world, which, with Circe's aid, he visits. In the realm of shades he is released from his passion, and in the third act, after a scene of storm on Olympus, he takes leave of Circe in an effective passage, where the vengeance of Helios is stayed by Zeus. Circe is left alone, and, after a reminiscence of the fateful opening chorus, the ship of Odysseus is seen in the moonlight that hovers on the distant sea.

The prelude to "Nausikaa" is devoted to the episode of the sirens. Then the princess is seen, dancing and playing ball with her maids in the land of the happy Phæacians. Odysseus is awakened, and, after receiving garments from her, is welcomed by Alcinous. In the second act, Euryalus, wooing Nausicaa too boldly, is restrained by Odysseus, with whom Nausicaa now falls in love. The third act shows the games of strength, and the prowess of Odysseus, no less than his song, makes Nausicaa recognize him. Alcinous gives him a ship for his homeward voyage, and, when Poseidon arouses the waves, Nausicaa sacrifices herself to appease him.

In the prelude to "Odysseus Heimkehr," the suitors, with the exception of the young and ingenuous Hyperion, conspire to kill Telemachus before he can set out to seek his father. The first act shows a point of land, with the hut of Eumæus above, a Naiad grotto below, and the hill of Neriton in the background. Odysseus sleeps, while the Naiads welcome him home. He awakes in time to defend Telemachus, and with the aid of the shepherds puts the suitors to flight. Eumæus recognizes him, the shepherds prove loyal, and Laertes appears, to join in a finale of remarkable beauty. The second act shows Penelope in her chamber,

defended from the unwelcome advances of Antinous by Hyperion, who sacrifices his life. Her unwinding of the web is discovered, and, with the consent of Odysseus, disguised as a beggar and unknown save by his dog, she agrees to decide between the suitors on the morrow. The third act brings the feast of Apollo, the failure of the arrogant suitors to bend the bow, and the vengeance of Odysseus. The last opera, "Odysseus Tod," follows the final poem of the old epic cycle, and the hero falls an accidental victim to Telegonos, son of himself and Circe.

In speaking of the music to these works, the critics seem unanimous in praise. The songs are richly melodic, the ideas excellently expressed, and the guiding motives remarkably characteristic. At the few performances which have already taken place, a decided success has been chronicled. It may surely be assumed that if the music gives even a faint and far-off echo of the beauties of the poems, these dramas will appeal to every cultivated audience. Bungert is also responsible for an opera in lighter vein, — "Die Studenten von Salamanca." He has worked in the purely orchestral field, too, as is shown by his "Tasso" overture, and his symphonic poem, "Auf der Wartburg." A so-called Florentine quartette gained a prize in 1878,

and his settings of Carmen Sylva's poems have won much attention.

Siegfried Wagner, as the son of his father, has certainly an undisputed right to carry on the traditions of his family; and his three operas show that he has made the effort to do so. He was born at Triebschen, near Lucerne, on June 6, 1869. The world will certainly envy him the musical atmosphere of his home; yet his early efforts were devoted to architecture. The net result of his youthful studies in that line is a rather commonplace monument to his father at Bayreuth. But the young Siegfried soon began to aspire for his musical heritage, and took lessons of Kniese and Humperdinck. His first laurels were won as a conductor, and although his energetic methods were criticized on his first appearance at the *Wagnerverein* in Berlin, his later efforts have been crowned with success. He conducts with his left hand, and puts decided aggressiveness into his movements. He has appeared in Austria, Italy, and England, as well as his native country; and a trip to Paris was the signal for much adulation, as a tardy recompense for the coldness of his father's reception in that capital.

"Der Bärenhäuter," his first opera, is in the romantic style, with decided leanings toward the

SIEGFRIED WAGNER.

comic. Hans Kraft, the hero, is a soldier in the Thirty Years' War, but returns to his native village to find himself an orphan and in poverty. He yields to temptation, and sells his soul to the devil, though his ultimate salvation is assured by Peter, who wins his soul at dice. Meanwhile he wanders about in his bearskin, with his magic food-sack and purse, awaiting redemption through the faith of some maid who will remain true three years. At the inn near Kulmbach, the youngest daughter of the host brings him release, after her two elder sisters have failed. Hans must be baptized in the Rhine to be rid of his bear-hide, and is again tempted by the devil and the water-nixies, but he remains firm, and is saved.

"Herzog Wildfang," the second opera, is another example of the "Meistersinger" influence. The duke, who is made unpopular by the craft of his adviser, Matthias Blank, is led by the latter to mistake the beautiful Osterlind for a wild animal in his game-preserve. He shoots and wounds her, whereupon the people drive him out and give the power to Blank. Soon afterward, the duke returns in disguise, and pays court to Osterlind in her father's garden. To release herself from Blank's attentions, she consents to a race for her hand, in which the contestants, disguised, must

fetch some cresses from a brook in the meadow near by. Blank and his satellite, the tailor Zwick, acting on the fable of the hare and the hedgehog, arrange to disguise alike, so that the former need only run *from* the brook, and not to it. Meanwhile Osterlind's real lover, Reinhart, returns, and enters the race. Blank of course comes in first, but Reinhart, returning second with Zwick, exposes the deception. Blank has long been suspected of theft from the public treasury, and now a tame crow, lighting on his shoulder with a gold-piece, confirms the suspicions. In the ensuing tumult the duke declares himself and wins back his position, while Blank meets well-deserved punishment.

Siegfried Wagner's third opera, "Der Kobold," but recently produced, deals with the legend that the souls of murdered children must wander about, in the form of kobolds, until released by the sacrifice of the last of their generation. The heroine is Verena, who gives up her life to save her brother's spirit. There are many humourous scenes, dealing with the kobolds' magic power to aid good men and torment the bad; but as a whole the plot is rather confused. The music displays talent, as shown in clever scoring, good orchestral mastery, and some excellent characterization; but, in spite of these excellences, and a clear, almost popular

style, there is little real greatness to be found in any of the works. Siegfried Wagner has also written a symphonic poem, "Sehnsucht," after Schiller's text. He is now (1904) at work upon a fourth opera, "Bruder Lustig," based upon an Austrian legend.

Eugen (or Eugene Francis Charles) d'Albert was born in Glasgow, April 10, 1864, of German parentage. After a scholarship in London, and lessons from such men as Pauer, Stainer, Prout, and Sullivan, he went to the Continent, and entered a new atmosphere under Richter and Liszt. So much did he prize his later studies that he renounced England altogether, and even now is always ready to scoff at its plodding academic standards. His success as a pianist is known to all the civilized world; even in his youth, Liszt called him "the young Tausig," and his subsequent fame has justified the term.

As a composer, too, he has shown unusual attainments, and, what is more unusual still, a steady growth. His orchestral creations include such works as the two piano concertos, a 'cello concerto, the "Esther" and "Hyperion" overtures, and a worthy if lengthy symphony. All of D'Albert's compositions show an excellent sense of thematic beauty, a richness of harmony and instrumentation,

a romantic tenderness of feeling, and a discretion and sanity of effect that are in delightful contrast with many of the modern musical excesses.

In opera, his first venture was "The Ruby," based on Hebbel's version of an Oriental tale. The daughter of the Caliph of Bagdad is imprisoned in a ruby, because of her refusal to give three drops of blood to an evil magician. Asaf, a needy young man, gets possession of the gem by theft, finds a way to free the princess for an hour at midnight, is arrested when discovered with the ruby, and by throwing it away fulfils the unknown condition that will release the princess; after which, of course, he receives her hand and a rich reward.

"Ghismonda" tells of love at first sight between the princess of that name and a handsome youth of low degree. He is surprised by the king, but dies rather than reveal the secret of the princess. She, however, proclaims his chivalry to the world, and takes poison. This work was followed by "Gernot," an elfin opera with much delicate music. Then came "Die Abreise," in which a married couple, drifting apart after the cooling of their first love, are brought together again by the unwelcome attentions of an over-amorous cavalier; and the departure, for which the husband prepared at first, is finally taken by the unsuccessful gallant.

The rise of the one-act school caused D'Albert to produce his "Kain." This is a weirdly effective biblical drama, in which Cain, despondent because of the fall, is led by Lucifer to believe that death means an end of sorrow. The night passes, and, in the morning, when Abel wishes to make a sacrifice on the altar, Cain dissuades him at first, and finally kills him. Cain is then horrified at his own deed, and in madness tries to end his son's life too; but Adam prevents him, his wife Adah joins Eve in quieting the violence, and Cain departs over the mountain-side amid lightning and thunder. This remarkably impressive work was followed by "Der Improvisator," in which some excellent music was united to a rather superficial libretto based on Hugo's "Angelo, Tyrant of Padua." The composer's latest opera is "Tiefland," based on a Spanish tale, in which true love balks the amours of a dissolute Alcalde.

Another composer who has made his mark in opera is Ignaz Brüll. Born in Moravia, on November 7, 1846, he devoted himself to the piano at first, making several tours and becoming piano-professor at the Horak Institute in Vienna, where he is now codirector. He was a decided favourite with Brahms, who often chose the young artist to interpret his new works. Brüll has also made suc-

cessful tours with Georg Henschel, of American memory.

Among Brüll's many orchestral works are found a symphony, three serenades, several overtures, including "Macbeth," two piano concertos, and a violin concerto. He has also been prolific in chamber music and solos for piano and violin, while many of his songs are highly prized. But his chief fame rests upon his semi-romantic, semi-comic operas. After an early work, "Die Bettler von Sammarkand," came "Das Goldene Kreuz," which captivated Germany and even penetrated into other countries. His latest successes include "Gringoire," "Der Landfriede," "Königin Mariette," "Das Steinerne Herz," "Schach dem König," and the very successful "Der Husar."

Hugo Wolf is no longer alive to witness the growing appreciation of his works. Born in Vienna, March 13, 1860, he began his studies at an early age, and took lessons from the local conservatory. From youth onward, his life was a constant struggle to uphold his ideals in the face of extreme poverty, and only in the very last years of his life did the *Wolf-Verein* and other helping friends establish him in some degree of comfort. Then, in 1898, began the brain-paralysis that was to carry him off four years later.

HUGO WOLF.

It is pathetic to read, in his letters and elsewhere, the account of his efforts to make both ends meet. Yet he was confident through it all. "My time will come," he wrote to Hugo Faisst, "but it is a pity that one grows old and morose in the meanwhile." His happiness at the long-deferred production of his opera was equalled only by the keen disappointment of finding that even the paltry two hundred marks ($50) that it brought him had been mislaid or stolen. Meanwhile he struggled patiently on, writing songs whose passionate strength and intense originality have made his name known and respected in two continents.

His opera, "Der Corregidor," is a sprightly work, in comic vein, with the strongly humourous scenes on the stage reproduced with remarkable skill and fidelity in the orchestra. The Corregidor, or Spanish magistrate, not content with the possession of a charming wife, pays his court to the beautiful Frasquita, wife of the miller Tio Lucas. After the pair have played him many tricks, he decides to force matters, and sends directions for the miller's arrest. But the prisoner escapes from the bibulous Alcalde. Meanwhile the Corregidor, on the way to prosecute his suit, falls into a brook by the mill, and when Frasquita goes in search of her husband, he dons a suit of Lucas and enters

the miller's chamber. Lucas, returning, sees the Corregidor's attire, and in fancied revenge puts it on and proceeds to the magistrate's house. Meanwhile the Alcalde arrests the disguised Corregidor, who declares himself and proceeds to his home, where he gains admission and unravels the plot only after the further trial of being taken for an impostor. Fragments of a second opera, "Das Fest auf Solhaug," are too incomplete to be finished. Wolf's fame is further increased by "Die Christnacht" and "Der Feuerreiter," both choral works with orchestral accompaniment.

Ludwig Thuille, a friend of Strauss, made a failure with his "Theuerdank," because the music lacked originality. The fable "Lobetanz" was well received, however, and now his romantic "Gugeline" is meeting with much applause. It tells of the love of a prince, who has been too strictly brought up, for the most beautiful maiden of the district, and introduces effective stage pictures in the scenes where the prince is offered the choice of three princesses, and Gugeline is expected to decide between three rustic wooers. Thuille is given high praise by all who know him, and his work will bear watching. He studied for a time with Carl Baermann, the well-known pianist.

Robert Fuchs, the man of many serenades, pur-

sued his studies at Vienna, where he is now a teacher in the conservatory. His orchestral works include also a successful symphony. In the operatic field, the drama, "Die Teufelsglocke," and the comedy, "Die Königsbraut," have won much favour.

Among the many others who have worked in the romantic field, Heinrich Zöllner stands well to the fore. Known in America by his work at Cleveland and the Chicago fair, his fame abroad rests upon four operas, of which the most popular is a setting of Hauptmann's delicate "Versunkene Glocke." Gustav Kulenkampf is responsible for the one-act work, "Der Page," the three-act "Mohrenfürst," "Die Braut von Cypern," and the very successful "König Drosselbart." Hans Pfitzner, after producing "Der Arme Heinrich," increased his fame by the romantic forest-opera, "Die Rose von Liebesgarten," while Edmund Kretschmer's "Folkhunger" and "Heinrich der Löwe," of earlier date, are still well received. E. Klose's fairy opera, "Ilsebill," has scored some success.

Leo Blech has done some excellent work in "Das War Ich," a picture of village intrigue, and his "Alpenkönig und Menschenfeind" is now on the boards. Waldermar von Baussnern, besides over-

tures and a symphony, has produced "Dichter und Welt," "Durer in Venedig," and "Herborg und Hilde." His "Bundschuh," on a subject from the Peasants' War, is his most recent success. The viking vein has also been adopted by Reinhold Becker, whose "Ratbold" followed the earlier "Frauenlob." In similar style is "Helga," from the pen of Hector von Woikowsky-Biedau. These, and many others of lesser import, serve to entertain the most musically cultivated nation on earth, and, if there is at present no operatic giant in sight, a host of worthy aspirants have made brave and laudable attempts to fill the vacancy.

CHAPTER IV.

BOHEMIANS AND OTHERS

THE music of Bohemia, in an artistic sense, is an affair of the past half-century. Its popular music, however, dates much farther back, and begins with the introduction of Christianity in the ninth century. We may read that the litanies of Adalbert, Bishop of Prague, composed a few decades later, were used by the soldiers in camp and in battle. The religious style seemed to dominate, and the Kyrielles of Bishop Arnest in the fourteenth century, as well as the sacred strains of Cybulovsky in the seventeenth, show that it has held its own down to fairly recent times. In this school we find also Cernohorsky, the teacher of Gluck. The long duration of this severe and pure style finds an echo in the frequent contrapuntal excursions indulged in by the more secular Bohemian composers of later date. The names of Novak, Brixi, Skojowski, Bozan, and Kozeluch may be mentioned, but they do not compare in importance with their contem-

poraries in other musical countries. The lofty power of Kopriva and the voluminous productions of Ryba are of little significance to-day.

At this period it was customary for every artist to display an astonishing amount of virtuosity. An instance is furnished by a certain Kocvara, who played violin, piano, flute, 'cello, oboe, and bassoon, to say nothing of his position as contrabass player in a London orchestra.

Between 1750 and 1850 Bohemia had its quota of composers, even though not in close touch with the outer world. Such men as Pokorny, Pichl, Jelinek, the Dusseks, and others, were famous enough in their time. In the last century, the taste and originality of Tomasek, the excellent work of Vorisek, and the suavity of Kalliwoda may be worth a passing mention. The introduction of the polka gave a great impetus to dance music, while Hnilicka, Jyrovec, and Myslivecek made attempts in the operatic field. Although their works strove to be national in style, they were not always distinctive, and the first really national expression came in the operas of Skraup.

Frantisek Skraup (1801—62) was renowned for his conducting as well as his compositions. His orchestral leadership took him at first to Prague, where he grew very progressive, and gave many

of Wagner's earlier operas. His later home was Rotterdam, where he died after a successful career. His sacred and chamber music shows excellent taste, and much feeling for harmonic colour. His songs have a style of their own, and even his dances are treated with some earnestness. Many of the songs have become actual *Volkslieder,* having been adopted by the whole Bohemian nation. Such, for instance, is the patriotic hymn, "Where Is My Fatherland?" His operas abound with attractive popular numbers, and achieved great success. Among them are "Dratenik," first in importance, the "Fête des Cordonniers," in lighter vein, the "Swiss Family," "Udalrich and Bozena," a national subject, and the posthumous "Columbus."

The advent of Smetana brings on the scene a really great composer, one whose work, not even yet fully known to outside nations, has won him the right to be reckoned among the world's few masters of music. Bedrich, or Frederick, Smetana was born in 1824, at the village of Leitomischl. His father did not wish him to be a musician, but he evidently received lessons in spite of this, for at the age of six he played in a local festival with such success that his father's scruples were wholly overcome.

He began his serious studies under Proksch, at

Prague, but soon found his way to Schumann, who became the ideal of his early years. That composer recommended a course under Mendelssohn; but as Smetana was too poor for this, he advised a study of Bach's works. Smetana soon became imperial concertmeister at Prague, where he married the pianist Katharin Kolar, and with her help founded a piano school.

Smetana at this time became an ardent admirer of Liszt, who aided him in publishing some early piano works. Of the great master's symphonic poems, he said, "They mark the limit of possibility in the direction of musical suggestiveness." But he did not live long enough to hear the frenzied rhapsodies of Richard Strauss. While visiting Liszt at Weimar, he heard Herbeck say that the Czechs were merely reproductive, whereupon he took a solemn vow to use all his efforts in building up a national school in Bohemia. The world has not even now fully realized how well he fulfilled his promise.

From 1856 to 1861 Smetana occupied the post of conductor of the Philharmonic Orchestra at Gothenburg, Sweden. He had previously written a Festival Overture and a Triumph Symphony, but the three symphonic poems produced during this period show a surer hand and a riper genius.

BEDRICH SMETANA.

The subject of the first is Richard III., as portrayed by Shakespeare, and the music gives a vivid picture of the early triumphs and final fall of that deformed and cruel monarch. Shakespeare was evidently a favourite with the composer, for soon afterward he wrote a festival march for the poet's three hundredth birthday, and just before his death he sketched the opera "Viola," based on "Twelfth Night." Another symphonic poem is "Wallenstein's Camp," while "Hakon Jarl" depicts a Norse subject.

On his return to Bohemia, after the sickness and death of his first wife, Smetana began work upon the first of the eight operas which have made him so famous in his native country. Wagner was his model in this field, but Smetana was not a mere imitator. "We cannot write as Wagner writes," he said; but he was artist enough to admire and employ the continuous melodic style, with music that should follow the dramatic scheme and never disturb or interrupt it.

His first opera, "The Brandenburgers in Bohemia," was promptly attacked by the critics. He was accused of being a wolf in sheep's clothing, a traitor who was trying to subvert his national music to the German school. This wounded Smetana, who loved his country well and knew inti-

mately its life and its legends; so he determined to produce a work in lighter vein, to show that he too could employ the popular style. The result was "Prodaña Nevesta" (the bartered bride), which has won him renown in all nations, and is now considered the best light opera since the days of Weber.

The plot depends on the incognito preserved by Hans, son of the peasant Micha by his first wife. Driven away by a stepmother, he has returned after some years, to fall in love with the beautiful Marenka. Her mother agrees to the proposal of the marriage broker, Kezal, that Marenka should wed Wenzel, the half-brother of Hans. The broker offers to bribe Hans if he will resign his claims, and Hans agrees on condition that Marenka should marry "the son of Micha." Marenka is much pained at the apparent desertion, but in the end Hans reveals himself and regains his sweetheart.

The music to this lively story is of the most delightful character. Smetana's works as a whole display an exquisite colour, a delicate elegance, a most refined charm. Not lacking in vigour, they never become brutal by abuse of force; endowed with inimitable grace, they never become affected. The symphonic poems at times show the fault of needless contrapuntal complexity, but the "Bar-

tered Bride" is altogether natural, spontaneous, and bubbling over with the most joyous vivacity. It is not surprising that in 1892, on its introduction to German audiences at the Vienna musical exhibition, every one asked, "How is it possible that such a genius has passed without recognition for so long?"

A return to the serious vein resulted in "Dalibor," produced in 1868. The hero, who bears the title rôle, kills a tyrannical count, is denounced by the oppressor's sister Mlada, awakens her love by his manly bearing, and is consoled by her in prison. She has disguised herself as a youth to reach his cell and tell him of coming rescue; but the plans are discovered, and Dalibor condemned to die. The people rush in to save him, but in the struggle Mlada is mortally wounded, whereupon he resigns his life willingly. The music of this work has been called Wagnerian, but it must not be classed with the overswollen medleys of operatic noise that are so often and so wrongly named as results of the Bayreuth master's lead.

Of Smetana's later operas, "Two Widows" and "The Kiss" have won much success upon the comic stage. The latter, especially, is often held to be a perfect model for light opera. In 1882 came "The Secret," another popular exponent of

the same style. "Libusa," which followed in 1881, was again a music-drama in loftier vein. "The Devil's Wall," a year later in date, was the last of Smetana's complete operas, and shows traces of his failing powers. The delicate grace and polyphonic skill are now replaced by an almost childish simplicity; yet there are still to be found many passages of dramatic effect. The subject is based on the legendary origin of a natural wall of rocks, said to have been piled up by the devil in his efforts to divert a river and flood a monastery.

In the "Carnival of Prague" and the string quartette, "Aus Meinem Leben," as in the piano trio and lesser works, are found all of Smetana's usual skill, combined with real depth of feeling; but his loftiest work is the cycle of symphonic poems entitled "Ma Vlast" (My Fatherland), consisting of six pictures from Bohemian history and legend. In the first, "Vysehrad," the minstrel Lumir, inspired by that historic fortress, evokes pictures of the festivals, the combats, and the victories of long ago, contrasting them with the desolate ruins that remain. Near at hand is "Vltava," the Moldau, portrayed in the second poem. Its origin in the peaceful forest, its course through woods filled with joyous huntsmen, past smiling meadows echoing with the rustic strains of wed-

ding-music, into moonlit scenes where sylvan nymphs disport, to reflect the martial glories of Prague, and at last disappear in the distance, are told in inspired measures.

"Sarka," subject of the third poem, is the legendary amazon who charmed the male warriors by her beauty, and drew them into the ambush where her comrades lay in wait for them. Bohemia's groves and meadows offer an effective pastoral theme for the fourth poem. The fifth depicts "Tabor," the camp of the Hussite warriors, and is inspired by their martial bravery; while the last picture, "Blanik," represents the mountain upon which they sleep, ready to rise again at their country's need.

Smetana's life was hardly one of happiness. Never really strong, his excessive work brought on nervous troubles and gradual deafness. In 1874, after enjoying an opera, his hearing left him wholly. He was troubled by loud buzzing and roaring in his head, and whistling noises; at a later date came a constantly recurring chord, employed by him in the string quartette. Like Beethoven, he did not stop composing; in fact, his four latest operas and nearly the whole of "Ma Vlast" were written while in this condition. The cold reception of "The Devil's Wall" broke his spirit. A few bene-

fit performances helped him somewhat, but in 1884, when the whole nation honoured his sixtieth birthday with a festival, he was a complete wreck. His nerves had given way, and on April 20, 1884, in the Prague asylum where his friend Srb had placed him, he died — an artist of rare genius, whose works were not to receive their due appreciation until many years after his death.

The greatest of Smetana's pupils and followers was Antonin Dvorák. Dvorák was born September 8, 1841, at Mühlhausen (Nehalozeves), in Bohemia. His father was a butcher by trade, and wished to make the boy follow in his footsteps. But bands of wandering musicians aroused his ambition, so he persuaded the village schoolmaster to give him lessons in singing and violin, and soon was able to perform in the church music on Sundays and holidays. At twelve, he went to a more advanced school, at Zlonitz, where he could study composition. It was while there that he wrote a polka, to surprise his relatives. This result he certainly accomplished, for he had written without considering the transposing instruments, and the performance created fearful and wonderful discords.

In 1857 he went to Prague, where he spent three years in the organ school. The slight allowance from his father ceased after a time, and he was

ANTONIN DVORAK

obliged to support himself, as best he could, by playing violin in various cafés. Soon he was able to win by his compositions the state aid that Austria granted to needy composers, — four, five, and six hundred florins in successive years. But better even than the financial aid was the acquaintance it gained him with such men as Herbeck, Hanslick, and finally Brahms. Through them, too, the publishers became interested in him, and he was able to continue his creative work without fear of a premature death from hunger.

Of his many compositions at this period, — operas, symphonies, chamber music, — few exist to-day. Dvorák spoke of his time as spent in "hard study, occasional composition, much revision, a great deal of thinking, and little eating." After his marriage, in 1873, he used to delight in saying that he ate less and gave more lessons than ever. On being asked if he gained much from any special teacher, he would reply, "I studied with God, with the birds, the trees, the rivers, myself;" an appropriate response, for if ever there was a natural genius it was certainly Dvorák.

He worshipped Wagner, whose "Meistersinger" created a furor at Prague. He was eager to write an opera for the new National Theatre, and produced his "König und Köhler." But it was "plus

royaliste que le roi," and its music was infinitely harder and more intricate than that of Wagner. It was withdrawn, destroyed, and rewritten in 1875. "Being now not only easy," said the composer, "but national, instead of Wagnerian, it had a genuine success."

Less purely national than Smetana, Dvorák still was influenced by the music of his native land, which he loved with his whole heart. If his themes are his own inspired creation, rather than an echo of the melodies of his people, the folk-tunes must still have played an important part in his development. The elegiac "Dumka" and the wild "Furiant," with which he enriched the symphonic form, are distinctively national. Of his own method of composition, Dvorák wrote that he would play over his musical ideas many times, until they were exactly in the shape he desired, after which the manuscript work took little time.

Dvorák's first patriotic work was a patriotic hymn, or cantata. There followed other operas, — "Wanda," "Selma Sedlak," "Turde Palice," "Dimitri," and, at a later time, "The Jacobins." They have won national fame, but little appreciation outside of Bohemia. "Dimitri," because of its Russian subject, bids fair to hold its own in the musical circles of Eastern Europe. It deals with

the fortunes of the pretended Demetrius, son of Ivan. At the head of the Polish forces, he appears before Moscow, is acclaimed by the people, and by his manly bearing wins the support of Marfa, who knows that he is not the real Demetrius (her son), but is willing to have him rule. But there are conspiracies against him, and his wife, Marina, jealous as well as ambitious, ultimately exposes him and causes his doom.

The performance of Dvorák's "Stabat Mater" in London, in 1883, led to the composer's sojourn in England. In the next year he conducted his "Husitzka" overture, previously written for the opening of the new Bohemian theatre in Prague. In this work his fiery patriotism is again in evidence, and it has become a favourite concert selection. The cantata, "The Spectre's Bride," written for the Birmingham festival of 1885, won still more marked success. It is a Czech version of the legend treated in Bürger's "Lenore." At first the maiden is seen mourning her lost parents, and praying for her lover's return. He appears, and bids her come away with him. On their wild midnight journey he persuades her to throw away prayer-book, chaplet, and crucifix. Arrived at the churchyard, he leaps over the wall, making her promise to follow; but she takes fright, and hides. Her refuge proves

to be a charnel-house, where ghosts and spectres dance in frenzied fashion about the unburied corpses. She prays to the Virgin, the crowing of the cock announces the dawn, and she is saved.

"Saint Ludmila," written a year later for the Leeds festival, did not please so well. It treats of the introduction of Christianity among the Czechs, by the Apostle Ivan. In the first part come the heathen festivities, brought to an abrupt end by a lightning-bolt, which shatters the idol. Then the Princess Ludmila, who has bowed to the might of the cross, is married to Duke Borivoj, and the piece concludes with their wedding-feast at the castle Velehrad. It may have been the partial failure of this work which caused the composer to leave England afterward, and to remark that "the English do not love music; they respect it." If so, then England's loss was our gain, for in 1892 Dvorák came to New York to lead the National Conservatory of Music.

By this time his great works were fairly numerous, and familiar to many concert audiences. They included the overtures, "Mein Heim," "Othello," "In der Natur," and the "Carneval;" four great symphonies, not including the discarded works of his youth; the famous "Slavic Dances," the Slavonic Rhapsodies, and the "Scherzo Capric-

cioso;" three orchestral ballades, a Hero Song (the origin of "Heldenleben?"), and much beautiful chamber and piano music.

Dvorák had always held to his ideas of nationalism in music, and now his sojourn in America inspired him to show how the songs of that country might be employed in building up an American school. Performed first in 1893, his glorious symphony, "Aus der Neuen Welt" (From the New World), still possesses all its pristine freshness and beauty. The lively *allegro,* the infinitely sweet *largo,* the bright *scherzo,* and the powerful *finale* make up a work of eternal charm.

Dvorák was certainly wise in his choice of material for this symphony. While our native composers were running amuck on outlandish Indian themes that had no beauty in themselves and were often based on different scales from our own, he went directly to the music of our plantations, and drew from it themes that would appeal straight to the heart of his hearers. In doing this he followed the only true path to success in musical nationalism. A school is not built from above downward, any more than a house is begun at the roof. The foundation must be there before the superstructure can be raised; and in the musical edifice the only sure foundation is the folk-music, the songs that are

sung and felt and loved by all the people. When these are employed by the great composers to build their beautiful structures of orchestral or vocal architecture, then a worthy school is produced — one whose works are not artificial creations, but appeal directly to the love of a nation or a race. If our popular music is still vastly below that of Germany, Bohemia, or Russia, Dvorák showed that we have at least one variety of it that is worthy and valuable. His American string quartette emphasized the fact still more, and his "American Flag" cantata, if not so great, is another tasteful tribute to our nation.

In 1895, love of country proved too strong for the composer, and he returned to his native land, where habit and memory took him to the same house in which he had dwelt before, in a busy quarter of Prague. There, amid familiar scenes and faces, he gave up writing foreign symphonies and cantatas, to devote himself wholly to opera, which had won him renown in his own nation. The new romantic school, awakened by "Hänsel and Gretel," had made itself felt in Bohemia as elsewhere, and Dvorák, too, began to produce *Volksopern*. "Rusalka, the Water Nixie," won a success at the National Theatre in 1901. Another work that received some notice was "Der Teufel und die

Käthe," in which a beautiful but cold-hearted village girl, refused by all others, is willing to dance with the devil himself, but is afterward rescued from his clutches by a faithful shepherd. Other works in this field were planned by the composer, including the successful "Armida," when suddenly the world learned that on May 1, 1904, he was stricken with apoplexy, and had passed away at the age of sixty-three.

Though his ideals were national, Dvorák's gifts were such that he won the worship of the entire musical world. He possessed an endless fund of melody, always fresh, always quaintly individual, never cheap or commonplace. He showed exquisite mastery of the varying colours of the orchestra, from the most delicate touches to the broadest strokes. His music was eminently sane, robust, healthy. So, too, was his personality, as acknowledged by all who came in contact with him, at New York or elsewhere. His was a genius that can ill be spared, in a period when our great symphonists are leading us astray on the path of morbid programmes pictured by arbitrary tonal devices.

A name famous in Bohemia, though less well known outside, is that of Zdenko Fibich. Born at Vseborics in 1851, he studied music at Vienna and Prague, afterwards going to Leipzig. There he wrote

many pieces, including a symphony, and became a warm admirer of Schumann. After further study at Paris and Mannheim, he returned to his native land, and soon made Prague his home. After a few years of conducting, he devoted himself wholly to composition, producing a formidable list of works.

He is credited with two published symphonies, and a number of symphonic poems, which show the influence of Liszt. Among the latter are "Othello," "Der Lenz," "Der Sturm" (Shakespeare's "Tempest"), "Die Vigilien," and "Am Abend," as well as other subjects of more purely national interest. There are also overtures, — "Eine Nacht auf Karlstein," for the historical comedy of Jaroslav Vrchlitzky, the "Lustpiel" and "Komensky-Fest" overtures, and two others without special titles. These, with an extensive series of chamber and choral works, songs, and various instrumental pieces, not to mention an orchestral suite, are certainly enough to establish Fibich's reputation for industry.

Yet it is upon the operatic stage that he has won his chief laurels. He devoted much earnest effort to the field of melodrama, at first employing Schumann's "Manfred" as a model, then adopting a more independent style. Of the half-dozen single works in this form, his "Weihnachtstag," "Der

Blumen Rache," "Die Ewigkeit," and "Königin Emma" are written for piano, while "Der Wassermann" and "Hakon Jarl" have orchestral accompaniments. More ambitious still is the trilogy "Hippodamia," consisting of "The Wooing of Pelops," "The Atonement of Tantalus," and "Hippodamia's Death."

In opera, Fibich is reckoned a close second to Smetana, and like that earlier master he adopted a national style in his music. His first work, "Bukovin," with a poor text, shows some skill in motives, but no real grasp of the modern resources. "Blanik," on the same subject as Smetana's tone-poem, is a Wagnerian imitation of the "Sturm und Drang" period. "Die Braut von Messina," after Schiller's poem, shows much beauty, and more detail. "Der Sturm" is a stage setting of "The Tempest," with much cleverness in adopting Wagner's later style, while "Hedy" draws its subject from another English poem, this time Byron's "Corsair." "Sarka" is again on a native subject, and gives a glowing picture of the adventures of this noble amazon, who is here depicted as not wholly heartless, but ready to save the knight whom she has charmed into ambush, and who has succeeded in winning her love. Fibich died in 1900,

before the production of his last opera, "Pad Arkuna."

Lest it be suspected from the foregoing that Bohemia's great composers are all dead, mention must be made at once of Emil Nikolaus, Freiherr von Reznicek. As his name implies, he comes of high family, his father having been lieutenant-field-marshal, and his mother the Princess Clarissa Ghika. His parents desired Emil to follow the legal profession, and for a time he obeyed their wishes. But soon the love of music grew too strong, and he became a pupil of the Leipzig conservatory. He went through the usual training of holding small positions in theatres, leading successively (and successfully) at Graz, Zurich, Mainz, Stettin, Weimar, and finally Mannheim.

Among his compositions are many songs and piano pieces, a string quartette, two symphonic suites, a "Lustspiel" overture; also, in manuscript, a six-voiced requiem, a new overture to "Till Eulenspiegel," a Mass, a Tragic Symphony, and the four songs for tenor and orchestra, entitled "Ruhm und Ewigkeit," which were brought out at the 1904 Frankfort festival.

In the case of Reznicek, too, his operas have won decidedly more fame than his purely orchestral works. Produced at Prague, their delicious liveliness

and real musical worth have made them known in many other lands. "Die Jungfrau von Orleans" came first, with text adapted from Schiller's play. "Satanella" was based on an epic of like name, by Vrchlitzky. "Emerich Fortunat" won a success in lighter vein, but Reznicek's real masterpiece was the delightful setting of Moreto's sparkling comedy, "Donna Diana." In 1904 the composer came again before the operatic public with his recently written "Till Eulenspiegel." In this work, the mercurial Till, besides being as great a rogue as ever, becomes something of a hero by leading the peasants against the robber barons. Reznicek has begun work on a sixth opera, with text adapted from Scribe by himself and E. von Wolzogen. He writes that he is making Charlottenburg his home, and devoting himself wholly to composition, but he modestly refrains from alluding to the many successes won by his works.

Josef Suk, born in 1874, became the pupil and son-in-law of Dvorák, but has won renown in his own right. Among his works are numbered a Dramatic Overture, the "Winter's Tale" overture, a symphony in E, a string serenade, the orchestral suite "A Fairy Tale," a string quartette, a piano quartette, and many songs. Suk is second violinist

in the famous Bohemian String Quartette, an organization known throughout Europe.

Of other composers in Bohemia, Roskosny, the eldest, has won renown through his seven operas and many choral works. Oscar Nedbal, viola player in the Bohemian Quartette, is responsible for an orchestral scherzo. Heinrich Kaan von Albest has produced the symphonic poem "Sakuntala," and several ballets, besides being a writer of note. Josef Nesvera won a triumph with his opera "Perdita," given at Prague in 1897, while his masses and other sacred orchestral works are well received also.

Hungary has no world-famous composer at present, but the name of Liszt will bring her lasting glory. Goldmark was born in Hungary, but has German ideas, German ideals, and German citizenship. The first opera in Hungarian was Ruzsicska's "Fuite de Bela," but Ferencz (or Franz) Erkel, who died in 1893, is considered the real founder of the national school. His "Hunyadi Laszlo" and "Bank Ban" were immensely popular, although "Georg Brancovics," a later work, was not so well received. His son, Alexander, produced "Tempefoi," at Pesth, in 1883. Mihalovitch is another Hungarian who has won national fame in opera, as well as by producing symphonies and orchestral ballads. The Doppler brothers also de-

serve mention. Count Geza Zichy has gained much success with his operas, "Meister Roland" and "Emma" being his important productions. Jeno Hubay, of Buda-Pesth, is credited with a symphony and several operas, besides a large amount of piano and vocal music.

Ernst von Dohnanyi, born at Pressburg, Hungary, July 27, 1877, is also famous as pianist and composer. His father, besides being professor of mathematics and physics at the local *Gymnasium,* was a good 'cello player, and the child soon found endless amusement in giving make-believe concerts, with a row of chairs for audience. The mere writing of notes on music paper pleased him immensely, but he soon began to compose short pieces also. What was more wonderful, these pieces indicated a natural knowledge of good harmony. After various studies, he decided, in 1894, to adopt a musical career, and he began lessons with Koessler at the Hungarian Academy. The young student was at first a devotee of Schumann, but has since then become an ardent worshipper of Brahms. An early overture, "Zrinyi," won a royal prize, and in later years his piano concerto and D minor symphony have proven to be worthy works, if we accept the school of microscopic seriousness that has come down to us as a legacy from Brahms and Bruckner.

Poland is worthily represented by the famous Paderewski, whose well-known supremacy as a pianist has not prevented him from earning laurels as a composer. His very popular minuet was the first of many original and brilliant piano pieces, including the " Humoresques " (Op. 14). A Polish fantasia, with orchestra, marked his entrance into the concerto field, while his gipsy opera, " Manru," if not holding the boards too well, contains much excellent music. The value of the Gypsy music is hardly realized except by the student, though the echoes of it found in the works of Schubert and Liszt bear witness to the worth of this popular school. Miecislaw Soltys, of Lemberg, who studied with Chopin's pupil, Mikuli, has gained some notice in the symphonic field, while Stalkowsky has won operatic laurels with his " Philænis."

CHAPTER V.

THE ELDER FRENCHMEN

UNDOUBTEDLY the greatest name in the last few decades of French music is that of Charles-Camille Saint-Saëns. Born in Paris on October 9, 1835, he belongs to that older generation that witnessed the rise and fall of Meyerbeer, and the triumph of Gounod. His reputation was established before the advent of the Wagner creed in France, and just as Dvorák and Grieg exemplify the music of Bohemia and Norway, so he too possesses a greatness all his own in his native land.

Yet his style is hard to characterize. From his facility in adopting the most widely diverse manners of musical writing, he has been called the Proteus of modern music. Yet through all the disguises he may assume, there is still a well-marked individuality to be found. His facility of expression, his breadth of understanding and versatility of taste have sometimes made it seem as if he lacked a definite personality; but his marvellous mastery of

technique, combined with a clearness of style that almost makes one overlook his erudition, impart to his works an ease and a fluency that is unmistakably his own. His is the art of concealing art, or at least of making it minister to legitimate musical effects without becoming too obtrusive.

His is a true musical development, founded on rational lines. A warm admirer of Bach, Beethoven, Mozart, and other classicists, he can still understand and appreciate Liszt and other modern tone-poets. But he has not, like some of them, thrown over the older melodic simplicity to struggle frantically in the sea of tone that gushed forth at Bayreuth and inundated the world. When compared with the meaningless ravings of some of the latter-day French harmony-jugglers, his works show the most exquisite shapeliness, like that of a finely carved monument enriched by delicate artistic tracery. Yet they are not bound by the formal fetters of the past, and their freedom of expression is complete.

Saint-Saëns was brought up by his mother, as his father died soon after the child's birth. The little Camille received piano lessons from his great-aunt at the mature age of two years and a half. At seven he was confided to the excellent teacher Stamaty, and his later work with Maleden, Halévy,

CHARLES-CAMILLE SAINT-SAËNS

and Benoist gave him a start in harmony, composition, and organ-playing. Two trials for the *Prix de Rome* resulted in two failures — a fact that reminds one of the four attempts necessary for Berlioz. Great musicians are not always recognized in their youth, as witness the refusal of Basily to admit the young Verdi to the Milan conservatory.

His musical activity began in 1851, when he produced his first symphony at the age of sixteen. Two years later he became organist at the church of St. Méry, where he served five years before taking a similar post at the Madeleine. In the latter position he won great renown by his remarkable improvisations. He resigned in 1877, in favour of Dubois. He was for some time teacher of piano at Niedermeyer's École Religieuse, and he has devoted his spare moments to writing and criticism, but the world knows him best as the most gifted composer of his native land. Like Meyerbeer, Goldmark, and Mendelssohn, he is of Jewish descent, and like them he has proven that Wagner's fierce attack on Judaism in music was wholly needless and unfounded.

Of the many forms of composition, opera certainly seems to make the strongest appeal to Frenchmen, and we find them all striving for fame in this

field. But Saint-Saëns found difficulty in obtaining a hearing, for his concert successes and his great musical learning brought him under the horrid suspicion of harbouring Wagnerian tendencies. His début as a stage composer did not take place until 1872, with the appearance of the one-act "Princesse Jaune." "Le Timbre d'Argent," an earlier work with a brilliant overture, was not given until some years later. But France did not take kindly to either, so he sent "Samson and Dalila," his next great opera, to Weimar, where it was produced, with the approval of Liszt, in 1877.

In the opinion of many, this biblical work, with its vivid richness of colour, remains the composer's dramatic masterpiece. His many subsequent compositions for the stage show great musical beauty, but seem to lack the dramatic spirit that is essential for operatic vitality. The ease with which Saint-Saëns assimilates all styles has made his operas too composite in effect, and not sufficiently unified. "Le Deluge" was an operatic cantata on another sacred subject. "Étienne Marcel" won some measure of appreciation in Paris, while "Henry VIII.," with its skilful blending of old-time suavity and modern guiding motives, has received praise in Germany as well. "Proserpine" and "Ascanio" followed, the latter a setting of Benvenuto Cellini's drama.

" Phryne " was a return to the older *opera-comique,* showing much grace and daintiness, while " Parysatis," as its title suggests, portrays an ancient Oriental subject.

A novelty in effect was the music to Gallet's " Dejanire," given at Beziers in 1898. The performance took place in the open air, the cast including an orchestra of two hundred and fifty, a chorus of two hundred, and a ballet of sixty. A recent opera for the Orange amphitheatre is " Les Barbares," another bit of scenic display. This work deals with the attack of the barbarian Germans on the Roman forces at Orange in the first century before Christ. A prologue, describing the progress of the invaders, has been adapted for use as a concert overture. In the opera, the Germans have defeated the garrison, and their leader, Marcomir, has slain the consul Euryalus. But his widow, Livia, still lives, and swears to avenge her husband. Marcomir falls in love with Floria, the beautiful priestess of Vesta, and she consents to follow him if he will spare all who remain alive in the town. As they prepare to depart, Livia, suspecting that Marcomir is the slayer of Euryalus, cries, " I will slay the coward who stabbed my husband in the back." Marcomir, trapped by the ruse, replies, " It was in the heart." " In the heart,

then," responds Livia, and stabs Marcomir, who falls dead.

Saint-Saëns's most recent dramatic work is the one-act " Helène," produced in 1904 at Monte Carlo. The plot is not of the greatest, but contains a series of effective scenes. Helen of Troy bewails the evils caused by her too potent charms, when Venus appears and urges the suit of Paris. Finally the Trojan shepherd himself arrives, and in a fiery love-scene Helen gradually yields to his pleading. Pallas then appears, to warn them of coming woe, and in a vision they see the city of Troy in flames. But love proves more potent than fears for the future, and the pair depart, heedless of the warning. The music to this plot, like much of Saint-Saëns's operatic work, shows a surety and skill in handling the orchestra, a keenness in seizing every dramatic opportunity afforded by the libretto, and a mastery of varied emotional expression; but in the end the effect is studied rather than natural, as if it were the work of a prodigious talent rather than a great genius.

On the concert stage, however, the symphonic style is thoroughly in place, and it is there that the composer has won his greatest triumphs. The symphony of his youth has been followed by four others, some of which introduce piano and organ

as an integral part of the orchestra. Of the five piano concertos, that in G minor, with its clean-cut *andante,* exquisitely delicate *allegretto,* and brilliant *presto,* has become a favourite with concert pianists. There are two orchestral suites by him, a Christmas oratorio, two masses, the ode "La Lyre et la Harpe" (written for Birmingham), and a vast number of lesser works for voice, piano, and organ.

Of the four symphonic poems, "La Jeunesse d'Hercule," shows its hero resisting the seductions of nymphs and bacchantes, and choosing the path of struggle and combat that leads to the reward of immortal glory. "Le Rouet d'Omphale," that delicious orchestral spinning-song, gives a picture of feminine seductiveness, the triumphant struggle of weakness against strength. "Phaeton" portrays that ambitious youth's vain attempt to drive the chariot of the sun through the heavens, and his consequent death. The "Danse Macabre," no longer on a Grecian subject, depicts Death rising from the ground and fiddling for the nocturnal dance of the skeletons. The diminished fifth on his instrument, the use of the xylophone to represent the rattling bones of the dancers, and the crowing of the cock on the oboe, are orchestral devices as effective as they are familiar.

Saint-Saëns is a man of remarkably interesting personality. His wit is no less remarkable than his learning, and his keen musical judgment makes him a critic whose words command the utmost respect. His "Harmonie et Mélodie" and "Portraits et Souvenirs" are two books that interest all their readers. "Problèmes et Mystères" deals with metaphysics, while "Rimes Familières" is a collection of his poems. His power of improvisation, already mentioned, makes him much sought after, and there is a story of his becoming so enwrapped in his musical thoughts, at an evening party, that he kept on playing until long after guests had departed and host retired, realizing only at the end that the room was empty. He is a great traveller, and will disappear suddenly for weeks at a time. Of late he has become interested in astronomy, and built an observatory in the Canary Islands.

Jules Émile Fréderic Massenet is another renowned Frenchman who has not been carried away by the harmonic vagaries of the present. In place of the varying styles and forms employed by Saint-Saëns, Massenet displays a more clearly defined manner. He is the chief exponent of the school that aims to charm. With him, sentiment is everything — not a feeling of calm contemplation, like that of Gounod, but a passionate warmth that moves

JULES ÉMILE FRÉDERIC MASSENET.

all hearers. He shows at times a trace of the Wagnerian influence, but remains essentially French, in the most thorough sense of the word. He is the logical successor of Gounod, and like that master he devotes much of his time to the portrayal of the "eternal feminine."

Massenet was born at Montreaux, on May 12, 1842. His first piano lessons were given him by his mother, when he reached the age of six. In due time he entered the Conservatoire, where he took first prize for piano and fugue, and won the *Prix de Rome* with his cantata, "David Rizzio." The two years spent by him at the Villa Medici were instrumental in awakening profound artistic impulses in the young student, and he always reverts to them with pleasure. The poverty of his conservatory days, when he earned his bread by playing the kettle-drum in small café orchestras, was now somewhat alleviated, for he married a woman of some fortune.

His genius for composition had not been recognized at first, for in his twelfth year he had been rejected by Bazin as destitute of talent. On his return to Paris he began the series of successes that have made him probably the most popular composer in France. His first great triumph came with "Marie Madeleine" and "Eve," which were not

oratorios, but sacred dramas, in which the formal style was replaced by music of the most luscious sweetness and alluring charm. These works do not follow the biblical story exactly, but aim to colour the original version with modern spirit and passion. "La Vierge" and "La Terre Promise," of later date, are written in the same style.

In the purely orchestral field, Massenet is hardly the equal of Saint-Saëns, but he has still won his meed of fame. The overture "Phédre," dating from 1870, is one of his greatest works, and his orchestral suites form a series of attractive tone-pictures. The best known are perhaps the "Scènes Pittoresques," some delightful sketches of rural life in France; while Neapolitan, Alsatian, and Hungarian subjects are also depicted in other works. A large number of lesser pieces for voice and piano display in excellent fashion the sentimental power that marks their composer's musical individuality.

In the operatic field, "La Grand' Tante" and "Don César de Bazan" were early works, of little moment. Massenet's first great success was "Le Roi de Lahore," produced in 1877. It deals with the love of Alim for the East Indian priestess Sita, and the desire of the powerful Scindia to gain her for himself in marriage. The discarded Scindia strikes down Alim in battle; the latter does not

disappear, however, but in the Oriental paradise begs Indra that he may return. He is allowed to go back, but must die when Sita's life ends. Scindia's pursuit grows so oppressive that Sita stabs herself, and Alim then dies permanently. The peculiar style of the composer is well suited to this subject, and the scene of the Indian paradise is especially rich in effect.

"Herodiade," produced at Brussels in 1881, reverts to a sacred subject. How accurately it follows the scriptural story may be judged from the words of a critic: "It adheres to the biblical version quite closely, the chief number being a love-duet between Herodiade and John the Baptist in prison!" The music possesses all Massenet's customary beauty of style, and in this work, as in the oratorio-drama, he has gone far toward founding a special school.

A few years later came "Manon," based on the Abbé Prèvost's novel. The story of that frail beauty and her weak-willed lover, who allow themselves to be dominated by events in the most patient fashion, is set to music of the most delicate charm, which illustrates the varying phases of the libretto with consummate skill. By many this is considered Massenet's operatic masterpiece.

"Le Cid," brought out in 1885, proved a rather weak affair, the composer's style being unsuited to

a heroic subject. Yet the work had its measure of success, at least in Paris. "Esclarmonde," appearing four years later, was a much stronger opera. Its plot is of the romantic school, and introduces a heroine whose charms of person are reënforced by charms of magic, learned from her father, the Emperor of Byzantium. She falls in love with the knight Roland, who is to marry the daughter of the French king. She draws him to her enchanted isle, where he yields to her beauty. She gives him the sword of St. George, which will win him victory as long as he keeps their love a secret. He saves Blois for the French king, but declines his daughter's hand. Unfortunately he reveals the reason to the bishop, whereupon Esclarmonde and her spirits must vanish. But the attractive and by no means wholly wicked sorceress is not destined to remain long unhappy; for at a tournament, of which she is to be the prize, Roland appears, and instead of finding the death which he seeks in his despair, he wins the victory and is restored to his lost enchantress.

The music to "Esclarmonde," while still decidedly individual, shows some noticeable traces of Wagnerian influence. The subject and arrangement of the libretto give only a faint reminder of the music-dramas, but the use of guiding motives, one bearing

close resemblance to a phrase from "Die Meistersinger," indicates that the composer had been casting furtive glances in the direction of Bayreuth.

"Werther," based on Goethe's novel, is another of Massenet's successes. The plot is not rich in dramatic interest, but its romantic episodes afford excellent material for the composer, who can always impart a mystic tenderness to scenes of love and sentiment. The music is expressive and full of feeling, and is written with due regard to dramatic unity.

"Le Mage," another Oriental subject, was a comparative failure. "Thais," depicting the conversion of a courtesan of ancient Egypt and the subsequent infatuation of the hermit who performed this holy task, met with a better reception, and won a permanent place at the Opera-Comique. "La Navarraise," with its love amid cannons, the killing of the hostile leader by the heroine, and the repudiation of her by her lover, who thinks she has sold herself, is an echo of Mascagni's "Cavalleria." "Le Portrait de Manon" is a delightful one-act love-idyl, in which opposition to a marriage is overcome by the pleading of the bride-to-be. "Cendrillon," with its fairy subject, may possibly have been inspired by "Hänsel and Gretel."

"Griselidis" possesses a libretto that is less sen-

suous, and therefore more attractive to many audiences than the stories of the earlier operas. The heroine is a faithful country maiden, who is married to the Count de Saluces, and has her fidelity tested in every imaginable way. In the Massenet version, the count, on leaving for the crusades, makes a wager with the devil that his wife will prove faithful. That wily person tries to tempt her by introducing the shepherd Alain, a former admirer; and when the thought of her child saves her, he steals the child. Griselidis prays to the statue of St. Agnes, but the statue disappears. The count returns, to be met by the devil with false news of his success. On finding out this trick, the count grasps his arms; but they, too, disappear. At last he takes refuge in prayer; the cross changes to a flaming sword, and when he seizes and waves it, all the spells are overcome. The child and the statue reappear, bells ring, and a scene of general rejoicing finishes the play. The music marks this as one of the master's great works, and its inspired melodic beauty makes a strong appeal to the hearer.

Another delightful work is "Le Jongleur de Notre-Dame." In this a poor starving jongleur, on the public square at Cluny, sings ribald songs for the populace; but he is reverent at heart, and apolo-

gizes to a statue of the Virgin for what he must do. The tumult becomes so great that the prior opens the door of the monastery and disperses the crowd. The hapless jongleur is threatened with excommunication unless he will become a monk, and the sight of a donkey laden with food for the sacred brothers decides him to yield. Inside, he is the butt of all except Frère Boniface, the cook, who tries to help him. All do some task in honour of the Virgin — painting, illuminating missals, or composing canticles; he alone can do nothing. Suddenly an idea strikes him; he will *amuse* her. So he takes his jongleur's outfit, and performs his solitary entertainment before her statue. At last the other monks arrive, and are horrified at his act; but before they can punish him, the statue comes to life, thanks him with her blessing, and calls him to her side in heaven.

Massenet at sixty-two possesses much of the quick, nervous activity that has always characterized him. He is essentially French — in his music, in his personal temperament, in his operatic subjects. His long career of composition has been supplemented by many years of activity as professor of composition in the Conservatoire — the same institution from which Bazin tried to exclude him in his youth, as being destitute of musical

talent. The names of his pupils form a large part of the list of France's great living composers — such as Bruneau, Leroux, Charpentier, Pierné, Vidal, and Marty, to say nothing of lesser men.

An opera composer who seems almost to have outlived his generation is Louis Étienne Ernest Reyer, or Rey. He was born at Marseilles in 1823. He studied music during his childhood, and composed songs and masses while in the government financial bureau at Algiers. Owing to the revolution of 1848, he lost his position, and from that time on became wholly devoted to music. His aunt was the famous Madame Farrenc, whose compositions secured her an honourable place among musical women; and under her tuition he progressed rapidly.

He has gained some fame as critic of the *Journal des Débats,* and has published a volume of essays; but the world knows and honours him chiefly as a composer. His first great work was "Le Selam," a symphonic ode not unlike David's "Le Dêsert." The one-act "Maître Wolfram" and the ballet-pantomime "Sacountala" made no great effect, and it was only with "La Statue," in 1861, that he won some degree of renown and a membership in the Academie. "Erostrate," which followed, again met with neglect, and it was not until he produced

his "Sigurd," in 1884, and the much later "Salammbô," that his genius was fully appreciated.

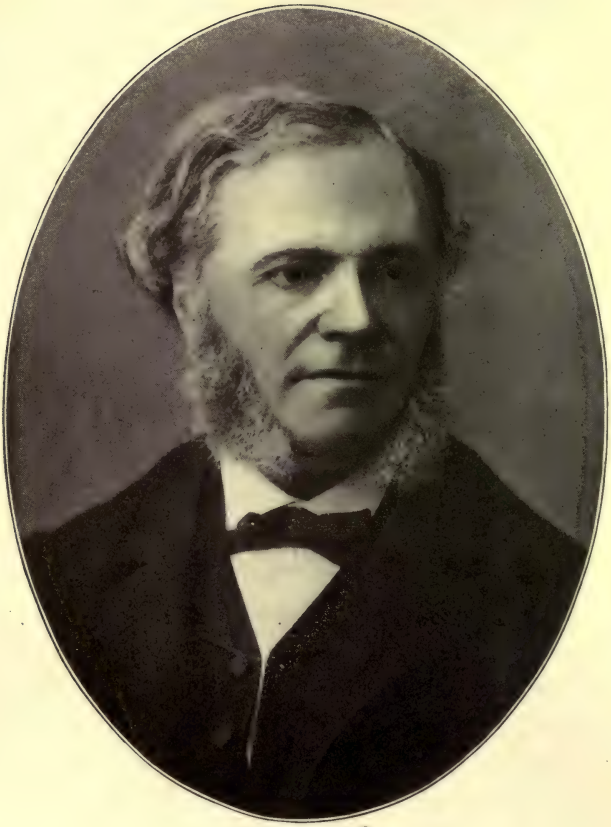
"Sigurd" is none other than Siegfried, and the subject is identical with that of Wagner's "Götterdämmerung." Yet in spite of this formidable rival, Reyer's work has held its own well. The opera was sketched before Wagner's drama had appeared, and is in no sense a plagiarism. As far as the Wagnerian style is concerned, Reyer is in some degree a follower of the German master. He employs guiding motives to some extent, and makes his work a unified whole; but his model is evidently "Lohengrin" or "Tannhäuser," rather than the later music-dramas. There are suggestions of older masters, and it would be equally correct to call Reyer a follower of Meyerbeer and Berlioz, — if, indeed, it is necessary to account for the existence of every genius by referring him to his artistic antecedents. "Salammbô," a stage version of Flaubert's well-known story of old Carthaginian times, contains much beautiful music, and shows true dramatic feeling.

Such men as Lalo, Godard, or Delibes have died so recently that they seem to belong to the present. Their work lives, and some of it still possesses the charm of novelty for nations other than France. But in spite of much that is great and original

in their compositions, they do not mark any new musical tendency, any radical departure from the paths followed by Saint-Saëns, for example.

The case is different with César Auguste Franck, whose name is now held in honour by the younger French school, of which he may be justly called the founder. Born at Liége on December 10, 1822, he studied at the conservatory there, afterward becoming a citizen of France and continuing his studies at the Paris Conservatoire. Modest and retiring by nature, "le bon père Franck," as he was called, divided his time between teaching, composing, and playing the organ of the Ste. Clotilde church. His simple faith and earnest work made him seem like some of the old mediæval artists, who devoted their life and their music to the glory of the Lord.

Franck is well described by the words of his pupil, Guy de Ropartz: "He stands out from his contemporaries as one of another age; they are scoffers, he was a believer; they vaunt themselves, he worked in silence; they seek glory, he let it seek him. . . . They shrink from nothing to attain their object — concession, compromise, meanness even; he performed his mission faithfully and without yielding or counting the cost, leaving us the noblest example of artistic uprightness."



CÉSAR AUGUSTE FRANCK.

After winning prizes at the Conservatoire for counterpoint, fugue, and organ, Franck began his career as piano teacher. Soon afterward he became organ professor at the Conservatoire, and this post, with his private teaching in composition, enabled him to become the leader and the ideal of such men as D'Indy, De Castillon, Duparc, Chausson, and many others.

His first great work was the biblical eclogue, "Ruth," which won the young composer some fame by its success. An early opera, "Le Valet de Ferme," failed, after which he returned to the field of sacred and organ music. In 1870 he began the "Beatitudes," a grandly planned musical paraphrase of the Sermon on the Mount. The poor, the weak, and the sufferers cry out in their anguish; then the voice of Christ utters words of peace and comfort. Satan tries to stir up hatred and rebellion, but again the sacred voice replies, and the evil spirit is silenced. This work, in eight parts, contains some of the noblest of modern French music. Its divine tenderness, its dramatic force, its inspiring triumph mark it as a masterpiece. Yet its first effect is strange, for with immense polyphonic learning Franck combines a most modern tendency of bold modulations. It is the extremely chromatic character of his works that has undoubtedly pre-

vented them from becoming popular, and the discussion of this point is what has caused such controversy about the modern French school as a whole.

Two other oratorios by Franck, both worthy works, are "Rebecca" and "The Redemption." In the orchestra field, a set of symphonic variations was followed by the great D-minor symphony, a truly artistic composition. Of his many symphonic poems, "Psyche" introduces solos, duets, and even a chorus, to paint the love of Eros and the suffering and apotheosis of his bride. "Les Eolides" was inspired by a beautiful ballad of Leconte de Lisle, giving homage to the breezes, the children of Æolus. "Les Djinns" depicts the spirits of the Orient, wandering about on errands of mischief, while "Le Chasseur Maudit" portrays the tragic fate of the fabled Count of the Rhine, who started his hunt on Sunday, and was compelled in punishment to hunt eternally, driven by the flames of hell and pursued by a pack of demons.

Franck's one great opera, "Hulda," deals with a viking subject. It may not be an imitation, but the legendary libretto and the modulatory music cannot help reminding the hearer of "Tristan." Hulda is a pleasing viking maiden of the eleventh century, who is loved by her captor Gudleik, but prefers Eyolf. She foments a duel, in which Gud-

leik falls, after which she is satisfied for a time with the *status quo*. But Eyolf returns to his former love, Swanhilda, whereupon Hulda arouses Gudleik's brothers to avenge him. She leads Eyolf into an ambuscade, where he is killed. While the victors are debating whether such a gentle maid as Hulda were not too good to be allowed to remain in this world, Eyolf's men come up, and she casts herself into the sea to escape their vengeance.

Still another opera, "Ghisella," was left unfinished, and too fragmentary for performance. Franck has also written much chamber music, most of it strikingly effective. The influence of Franck, so far as his own life was concerned, has raised the standard of musical thought, and led his contemporaries into paths of true art. But his modulatory style, which if at times vague is never uninteresting in his own works, has led some of the younger enthusiasts into a tangle of meaningless harmonic jumbles. It would seem as if the world were getting tired of the commonplace, and seeking for new effects in modulation; but although this style is much in evidence at present, some day there will come a man who will utter his musical thoughts in straightforward fashion, and the vain efforts of those who went before will be forgotten. The fresh enthusiasm of "Cyrano de Bergerac" carried it

around the literary world; and some musical Rostand will undoubtedly arise for France, beside whose simple force the unclear utterances of the present school will lose their factitious importance.

CHAPTER VI.

THE FRENCHMEN OF TO-DAY

VINCENT D'INDY, the leader of the new French school, was born at Paris, on March 27, 1852. His inborn taste outweighed the scruples of his parents, and he devoted himself to a musical career, receiving instruction from his grandmother. After serving as volunteer in the war of 1870, he returned with redoubled zeal to his studies, and became a pupil of Franck, "under whose worthy and beneficent direction," he writes to the author, he completed a course in technical studies, organ, and composition. A trip to Germany, in 1872, enabled the young composer to meet and admire Liszt at Weimar.

D'Indy has been an active figure in the musical life of his nation. With Franck, Saint-Saëns, De Castillon, and Duparc, he founded the French National Society of Music. He was a fervent partisan of Wagner, at a time when nearly all of France was hostile to that master. At the first

Bayreuth festival, he assisted in preparing the performance of the "Ring," and later of "Parsifal." His early work as kettle-drummer and chorus-master in Colonne's Châtelet concerts prepared him for a later career as conductor. In this capacity he has been an untiring champion of new and little-known works, some by ancient writers, but the larger part belonging to the most modern French repertoire. In Barcelona he has given two sets of five concerts illustrating the development of the symphony.

His first important work to reach the public was the "Piccolomini" overture, which forms a part of his orchestral trilogy based on Schiller's "Wallenstein." At a later period he wrote "La Chevauchée du Cid," for baritone, chorus, and orchestra. In 1884 came the "Chant de la Cloche," a dramatic legend consisting of a prologue and seven parts, for soloists, chorus, and orchestra. This composition, for which he wrote the poem as well as the music, took first prize in a competition arranged by the city authorities of Paris, and brought the composer a reward in both money and glory.

The overture to "Antony and Cleopatra" is an early work, as is also the symphony, in three movements, entitled "Jean Hunyadi." In 1878 came the first of the symphonic poems, "La Forêt En-

VINCENT D'INDY.

chantée," after the ballad of Uhland, entitled "Harald." It is an orchestral picture of Harald, the hero of old, who rides through the magic wood with his knights. The rustling murmurs of the forest mask the troop of elves, who charm away his warriors, but he moves bravely onward, until he finds a pure spring and drinks from it. Its enchanted waters throw him into a deep slumber, where he remains during the centuries, surrounded by the dancing elves.

"Saugefleurie" is an orchestral legend based on a story of De Bonnières. D'Indy's latest symphonic poem is "Istar," based on parts of the old Assyrian epic, "Idzubar." Istar's husband, governor of Erech, is dead, and the city a prey to the invading Elamites. Idzubar, the hero, delivers it, but refuses Istar's hand, whereupon she tries to call down vengeance upon him. He is smitten with disease, and healed only by celestial aid. In D'Indy's version, however, Istar seeks her lover in the dread abode of death, the *pays immuable,* and, after sacrificing her garments to the warders, she rescues him with the water of life.

D'Indy has produced two symphonies, not including the one already mentioned. The first, composed in 1886, is based on a mountain air, which is sung to-day by the peasants of the Cevennes.

The melody, sweet and pure, in fact almost sad in effect, forms the groundwork of all three movements, recurring much as the themes do in the tone-pictures of Berlioz. The second symphony, composed in 1903, has not yet had time to become familiar. Other instrumental works of D'Indy are the orchestral suite "Karadec," based on incidental music for a drama, and the music to Catulle Mendes's tragedy of "Médée."

Though not so wildly devoted to opera as many French composers, D'Indy has won some successes in that form. A youthful attempt to set "Les Burgraves," after Victor Hugo, was never finished, but the one-act comic opera, "Attendez-Moi Sous l'Orme," has had numerous performances. As an admirer of Wagner it was inevitable that D'Indy should produce something in the style of the music-dramas, and his "Fervaal," brought out at Brussels in 1897, showed plainly the influence of "Parsifal" and "Tristan." The very title, *action musicale,* indicates a departure from the older French forms. The music, as expected from Franck's best pupil, is extremely modulatory in character, and shows the grasp of a master of harmony and dramatic effect. The score gives a vivid picture of the incessant struggle, and rises to great heights of power.

Fervaal lives in old France, in the time when

Celtic druidism still existed. He is wounded and captured by Saracens, but nursed and saved by Guilhen, the emir's daughter. The first act (the preceding being a prologue) shows Fervaal in the leader's garden, dreaming of Guilhen. The priest Arfagard tries to inspire him with the design of restoring the supremacy of the druids, and Guilhen's charms, which hold him for a time, cannot prevent his flight. In the next act Fervaal consults the oracle on the heights by the old sacred city of Cravann, and then plunges into battle with the pursuing Saracens, in hope of finding death. In the last act, Guilhen finds Fervaal, but dies exhausted in his arms. Made wise by grief, Fervaal foresees the fall of the old gods and the triumph of love, Taking Guilhen's body, he disappears up the mountain.

"L'Étranger," produced in 1902, has a more symbolic plot. It deals with a silent, patient stranger who comes to dwell in a village on the coast, and spends his time in unselfish deeds. The children hoot him, and the only one who speaks to him is Vita, a maiden who is loved by André, the customs officer. The stranger, old in suffering, will not at first respond, but when he sees Vita's sorrow he confesses his interest in her. André comes, with a commonplace song. He has captured a poor

smuggler, and, while the pair of lovers pity the unfortunate man and his children, he thinks only of the reward, and offers to buy Vita a necklace for their banns. But on the morrow the banns are not called, for Vita refuses to allow it. The people are surprised, and her mother scolds, but she is firm. Alone by the sea, the stranger comes to say adieu, as he must travel through all lands to relieve suffering and seek human brotherhood. He gives her a sacred emerald, but she throws it into the sea, and an impending storm breaks. A ship is in danger, but no one acts, until the stranger mans a boat. Even then none will go with him, when suddenly Vita comes. They reach the ship, but a great wave engulfs everything, and the De Profundis ends the work.

It has been suggested that the title of this work should be altered from "The Stranger" to "The Strangest." But it has many remarkable beauties, and its evident striving after an ideal makes it an opera well worth studying. This is D'Indy's most recent triumph, but his many lesser works — chamber music, songs, dainty piano pieces, and one or two cantatas and sacred selections — are now becoming well known. The composer is at present (1904) finishing a violin sonata.

D'Indy the man is quiet and unassuming, always

modest and obliging, wherein he resembles his master, Franck. He is fond of the country; the air, the birds, the sweet smells of earth and fields appeal to him strongly. So, too, do the beauty of the forests and the sublimity of the mountains. His first symphony and his "Forêt Enchantée" reflect this love of nature in a tangible form.

D'Indy has received many honours, and is now Chevalier of the Legion of Honour, Chevalier of the Order of Leopold of Belgium, and Commander of the Order of Charles III., of Spain. Since the Paris Exposition of 1889 he has been a member of the official music commission. He also belongs to the Académie Royale of Belgium, and, if that is not enough, he is a member of the "Maatschappij tot Bevarderung der Toonkunst," in Holland. In 1895 he founded, with Charles Bardes and Alexandre Guilmant, the Schola Cantorum, a music-school now numbering three hundred pupils, of whom he has more than sixty in his composition classes.

Alexis Emmanuel Chabrier created great works during his life, and would undoubtedly have done still greater things had he been spared longer. He was born at Ambert, on January 18, 1841, studied law in Paris, and entered the office of the Ministère de l'Intérieure. He had taken a few lessons in

music, but was almost wholly self-taught. His early successes in light opera, with "L'Étoile" and "L'Éducation Manquée," decided him to follow a musical career, and, in order to train himself in orchestration, he copied the entire score of "Tristan."

In 1881 came the suite for piano entitled "Dix Pièces Pittoresques," while two years later he published the brilliant orchestral rhapsody "España," based on well-known Spanish airs. Other important works by Chabrier are "La Sulamite," for mezzo-soprano, female chorus, and orchestra; music to Mendes's tragic "Femme de Tabarin"; "Suite Pastorale"; the lively "Marche Joyeuse"; "À la Musique," for soprano, female chorus, and orchestra; a number of piano pieces, and several fantastically humourous songs.

It was in the operatic field that Chabrier won his greatest success, in spite of the ill-luck which seemed to pursue him. His "Gwendoline" appeared at Brussels in 1886, but after a few performances the theatre suspended payment. A second great work, "Le Roi Malgré Lui," was given at the Paris Opéra Comique, whereupon the theatre took fire and burned down. "Gwendoline" received a German hearing, under Mottl, and proved itself a worthy work. The libretto, by Mendes, shows

Gwendoline as the daughter of Armel, an ancient British king. All is peace and plenty in the land, when she announces a dream that a Dane had carried her over the sea. The people laugh, but men rush in with dismay, for the Danes, under Harald, have really come. Gwendoline saves her father, and captivates Harald, who asks her hand. Armel consents, but arranges to massacre the Danes at the wedding-feast. Gwendoline, who really loves Harald, warns him, but in vain; his men are killed, he is beaten down, Gwendoline snatches his knife and stabs herself, while the pair die singing exultant strains of the Valkyrie and Walhalla.

The music of "Gwendoline" is virile, forceful, and truly dramatic in quality. Despite lack of training, Chabrier attained his effects with sure and skilful hand. Of all the Frenchmen, he was the one best fitted to attempt the bold style required by the subject. Nor was he unsuccessful in a more graceful vein, for "Le Roi Malgré Lui" is an excellent example of the modernized *opéra comique*. In person, Chabrier was large, stout, and of the utmost jollity. He would play piano with infinite enthusiasm and drollery, convulsing his audience and breaking the strings. Just when this good-natured man had success within his grasp, he was struck

down by brain paralysis, and wasted away to a premature death on September 15, 1894.

Alfred Bruneau, even though not acknowledged by all as a safe guide, stands as the operatic leader of the realistic school of modern France. Born at Paris, March 3, 1857, he studied at the Conservatoire and won the *Prix de Rome* with his cantata "Sainte Geneviève." His earliest opera, "Kérim," received little notice, but with Zola's "Le Rêve," in 1891, he began to receive more attention. Its heroine is the dreamy Angelique, who falls in love with the bishop's son, an artist who is designing the cathedral windows. The bishop objects, but yields when Angelique pines away. The wedding takes place, but she has been so weakened that on emerging from the cathedral she dies from excess of happiness.

"L'Attaque du Moulin," another Zola libretto, deals with the love of Dominique, a soldier in the Franco-Prussian War, for Françoise, the miller's daughter in a small village. The plot involves the capture and escape of Dominique, and the voluntary sacrifice of the miller in his place. In this opera the lofty continuity of "Le Rêve" gives place to a more rhythmical and formally melodic style, and the work achieved a tremendous success with the public at large.

ALFRED BRUNEAU.

In "Messidor," Bruneau returned to the sustained style of which he is such an ardent champion. The story, based again on a text from Zola, is attractive enough. On the banks of the gold-bearing Ariège, whose waters, according to tradition, bring the yellow grains from a mysterious golden cathedral where the Christ-child scatters them in play, the people have left off tilling the fields in a fever for sudden wealth. Helène, the daughter of the rich Gaspard, is loved by Guillaume, whose mother, Véronique, thinks Gaspard responsible for the accident that caused her husband's death. Guillaume, prevented by poverty and other circumstances from winning his love, heads a band of idlers in an attempt to coerce Gaspard and destroy his gold-washing machines. Meanwhile Véronique has accidentally beheld the sacred cathedral, which vanishes after being seen by mortal eyes. A tempest destroys Gaspard's plant, Véronique's suspicions are proved wrong, Guillaume and Helène are free to love each other, the people return to honest labour, and the fields are once more covered with ripening grain and luxuriant verdure.

"L'Ouragan," produced in 1901, deals with the fierce blasts of human passion as well as with the hurricane of nature. It is located in the imaginary island of Goël, where the jealous and vindictive

Marianne wishes to rule by ruining the rival fisheries of the two brothers Richard and Landry. Richard, who has loved her sister Jeannine, has been driven away by her wiles, and Jeannine has become the bride of Landry. He proves a cruel husband, a drunkard and a wife-beater, and ready to fall a prey to Marianne's advances. In the first act, Richard, now a sea-captain, returns and finds the troubled Jeannine in need of consolation. Marianne surprises them, and allows them to arrange an elopement with her house as meeting-place; but she has told Landry, whom she brings to the scene. Landry is wild with rage, but Richard declines to fight; and, when Landry tries to stab him, Marianne, who really loves Richard, snatches the knife and kills the would-be murderer. Jeannine is overcome by this terrible act, and Richard departs alone in the hurricane that is raging.

Bruneau is now at work preparing for the performance of "L'Enfant Roi," to take place in 1905, and he is also completing incidental music to "La Faute de l'Abbé Mouret," both on texts of Zola. Among his other works are a great Requiem, a Heroic Overture, the symphonic poem "Penthesilée," for voice and orchestra, and many beautiful songs. His three books, "Musiques d'Hier et de Demain," "La Musique Française," and "Mu-

siques de Russie et Musiciens de France," all contain much valuable criticism. He has done similar work for the daily papers, such as *Gil Blas, Le Figaro,* and at present *Le Matin.*

His music has aroused decided controversy. Such men as Pougin, who cling wholly to the older melodic ideas of opera, see nothing but noise and confusion in his scores; while many of the greatest composers, including such a leader as Charpentier, are enthusiastic in their praise. Bruneau is certainly sincere, and has just as certainly developed a vein of music-drama that is realistic, modern, and based on French lines. His music, especially in the romantic " Messidor " and the powerful " Ouragan," is that of a master, and abounds in beautiful passages. If he indulges in the continuous melodic recitative too much to please some critics, he does so because he deems it proper for dramatic expression. He surely deserves praise from all factions for his earnestness and fidelity to his own ideals. All his operatic work has been done in connection with Zola, who has stood for realism in literature.

If Gustave Charpentier has not many operas to his credit, he has made up for this lack by the remarkable excellence of his one chief work, " Louise." Born at Dieuze, in Lorraine, on

June 25, 1860, he, too, became a Conservatoire pupil, and took the *Prix de Rome.* His life in the Eternal City resulted in the delightful orchestral suite, " Impressions d'Italie," consisting of five tone-pictures entitled " Serenade," " At the Fountain," " On Muleback," " On the Summits," and " Naples."

On his return to Paris he lived for some time in Montmartre, where for awhile he did daily labour, and where he became thoroughly acquainted with the working life of the capital. The scenes of this life appear constantly in his music, and furnish him with strong subjects. They have even involved him in controversies, for his suggestion that working girls be allowed certain free seats at the opera aroused a storm of humourous discussion.

His first great work on the life of the people was the symphony-drama " La Vie du Poëte." At first the poet dreams of his childhood, and all its tender memories. He is gradually mastered by a growing enthusiasm that inspires him to the utmost, and he seems actually to hear the music of the spheres. Then doubt follows; at first he is consoled by the calm, serene beauty of the night, but in the end his fears gain the upper hand. Then follows a picture of impotence, and vain anger against fate, after which the poet tries to drug his sorrows in the cheap gaiety of the city. At this

GUSTAVE CHARPENTIER.

point are introduced all the cries and noises of a Montmartre ball, where the poet drowns all remorse in a drunken orgy.

"La Couronnement de la Muse" is another episode of city life, or, rather, a suggestion. Performed at a Montmartre festival in 1897, it reached the operatic stage at Lille in 1898. Charpentier's idea was that in each town, once a year, a Muse should be chosen from among the working girls and crowned solemnly. The work is a pantomime, in which Beauty crowns the Muse, and poets bring their adoration. Suffering bewails the lot of humanity, but the Muse of Happiness comes, and he sinks at her feet in adoration. Then followed an allegorical procession of workmen, schoolmasters, students, and others, reviewed by History and Poetry.

But it was "Louise" that brought fame and fortune to the struggling composer. The heroine is a working girl in Paris, who is loved and wooed by the poet Julien, but her mother, discovering this, objects, and even Julien's letter to her father, requesting her hand, is of no avail. Julien's life has been wild, and her parents try to persuade her to forget him, but in vain; she can no longer read the newspaper to her father as usual, but breaks into sobs.

The second act shows a Montmartre square in the early morning. Nocturnal revellers are still about, and the noises of night and morning blend in an orchestral picture. Julien then appears, and leads a fantastic march of his Bohemian friends. Louise is brought by her mother to the dressmaking shop where she works, and after her mother's departure Julien approaches the door to tempt her away; but she will not go, consoling him with the statement that she will be his wife later on. Then follows a picture of the workroom, with its chattering girls; its trivial merriment and the commonplace noises from the street grate on Louise, who must leave in a fevered condition.

In the third act Louise has given herself to Julien, with whom she lives in a state of free love. Their little house and garden seem the abode of happiness, and in the evening their friends arrange a charming festival, at which Louise is crowned as Muse. Suddenly her mother appears, and persuades her to return by telling her of her father's illness.

In the fourth act her father wishes her to remain at home and give up Julien. She reproaches him for his harshness, and, after a tender scene of filial and paternal affection, she invokes the aid of the city in dramatic fashion. He becomes furious, and orders her out, and, after she has timidly obeyed,

her parents break into sobs, and the father shakes his fist at the terrible city that sweeps the unwary into its vortex.

The music to "Louise," as, in fact, all of Charpentier's music, is natural, forceful, attractive — both inspired and inspiring. For those who study musical influences, it has been stated that he shows traces of Massenet and Berlioz, with a little Chabrier mingled in. His dramatic skill is noteworthy, and his variety of emotional expression remarkable. The man who can depict with equal truth the murmurs of the forest, the divine calm of night, the liveliness of Neapolitan folk-life, or the frenzied gaiety of Montmartre, is certainly endowed with remarkable natural gifts.

Achille Claude Debussy is by all odds the most typical of the musical impressionists. Born at Paris in 1862, he is decidedly one of the new school. A musician of great gifts, he chooses to imbue all his music with a studied vagueness of effect, and wander through a maze of ever-changing keys and harmonies. Apparently he tries to do with chords what the Wagnerian Melos did with unison melody. The result is at first perfectly incomprehensible to many, but on repeated hearing and study his works show a weird, elusive charm that is worshipped by the modern *décadents* as the acme of beauty.

In 1884 Debussy took the *Prix de Rome* with the cantata "L'Enfant Prodigue," and soon after that began to give forth the novel works that have made him so adored and so execrated. "La Demoiselle Elue" and "Chimène," two lyric scenes, first drew attention to the young artist. Then came the orchestral prelude to Mallarmé's "L'Après-midi d'un Faune," a curious tissue of chords and modulations that his critics call meaningless, but his admirers insist is the very essence of musical significance. The "Nocturnes," entitled "Nuages" and "Fêtes," are described by De Breville, for example, as possessing the ethereal charm of a perfume that pervades all the air, but defies analysis.

A string quartette is more formal in style, or, rather, less entirely lacking in form, but the "Proses Lyriques," on subjects of Beaudelaire, also the "Chansons de Bilitis" and "Les Estampes," again show the free style. The opposition critics have agreed that this freedom from all known rules and doctrines, this refined intellectual mania for novelty, is wholly absurd. They have even invented a term for a composer who indulges in this liberty; he is called "*un cérêbral,*" a man who has no underlying feeling, no emotion that gives unity to his work, but whose music comes in isolated bits from the brain, and not at all from the heart.

Debussy's greatest work is the opera, "Pelleas and Mélisande." His vague style is more in place in opera than in other forms, and it certainly suits the words of Maeterlinck, whose literary work offers the same shadowy suggestions that the composer gives in music. The plot is familiar enough to modern readers; the old King Golaud, hunting in a wood, finds the beautiful Mélisande, who is lost, and makes her his bride. But he is aged and ugly, and his handsome younger brother, Pelleas, soon wins and returns the affections of the bride. There are love-scenes, and jealousy, and surprises, whereupon Golaud kills Pelleas, and the gentle Mélisande wastes away to her death. In the seemingly monotonous jumble of harmonies there are many passages that grow clear, and express the situation wonderfully well; but, taking all of Debussy's music, as a whole, it seems that he has often gone too far afield, and lost himself in the devious paths of musical impressionism.

Ernest Chausson, had he lived, would undoubtedly have become one of France's greatest composers. Born in 1855, he was trained by his parents for the profession of law; but, like many other musicians since the days of Schumann, he found such a career too uninviting, and at twenty-five turned to music. He studied with Massenet at the conserv-

atory, then for two years with Franck. His comfortable financial circumstances did not prevent him from showing remarkable diligence, and he soon mastered his art. The great works that he produced were barely beginning to become known when, in 1899, while riding a bicycle down a hill at his Limay estate, he lost control of the machine, and was killed by being dashed against a stone wall.

The list of works that he has left is fairly ample. It includes a noble symphony, the beautiful symphonic poem "Viviane," the orchestral pictures "Solitude dans les Bois" and "Soir de Fête," a "Poëme" for violin and orchestra, several pieces of chamber music, a number of choruses, and some remarkably pleasing songs. In opera, his great work was "Le Roi Arthus." He brought to his music a rare skill in the handling of harmonic masses, and a most captivating power of expression. His works are full of tenderness and charm, yet not lacking in the more passionate vigour that carries conviction to the hearer. He felt the full force of the modern harmonic richness, the wealth of orchestral colour. Had he lived he might have hoped for everything, and even now his works place him far above the seekers after strange gods who are misleading France to-day.

Theodore Dubois, head of the conservatory in

Paris, is no less prominent in composition than in teaching. He was born at Rosnay in 1837, studied in the conservatory, and gained the coveted sojourn in Rome, where he wrote a Messe Solennelle, an Italian opera, and two overtures. Returning to Paris, he became leader at Ste. Clotilde, then at the Madeleine, and finally organist at the latter church, succeeding Saint-Saëns. At the conservatory he became harmony professor in 1871, to which he added composition twenty years later, and finally, in 1896, the directorship.

Of his several oratorios, "Paradise Lost" is best known in America. He has produced four operas, and the ballet "La Farandole." In the orchestral field he has written several suites and concertos, the symphonic poem "Adonis," and a number of overtures, including "Frithjof."

His successor at the Madeleine was Gabriel Fauré, one of the few pupils of Saint-Saëns. Fauré, unlike most Frenchmen, has written no opera, but he has produced a symphony, two string quartettes, and a number of exquisite songs. At times he displays the modern French tendency of wandering through a labyrinth of harmonies, but his music shows many rare beauties. Another organist-composer is Charles Marie Widor, who is responsible for the opera "Maître Ambros," a delightful ballet, "La Korri-

gane," and much organ and instrumental music. Still another famous organist is Alexandre Guilmant, who teaches at the conservatory. His works are more confined to his instrument, but his great organ symphony wins repeated hearings.

Louis Albert Bourgault-Ducoudray, the teacher of musical history, has made a name for himself by his erudite researches in Breton folk-songs and musical antiquities. He has written a choral symphony, a fantasie, the "Carnaval d'Athènes," the "Burial of Ophelia," several cantatas, including "Au Souvenir de Roland," the operas "Bretagne" and "Thamara," and numerous lesser works.

Henri Duparc's symphonic poem "Lenore" has been given an American hearing. Guy de Ropartz and Pierre de Breville rank among the best of Franck's pupils, and bring to their work a thorough earnestness. Gabriel Pierné has written many operas and some incidental music, his "Vendée" and "Fille de Tabarin" being among his many successes. Arthur Coquard's operas, "L'Épée du Roi," "Le Mari d'un Jour," "L'Oiseau Bleu," and "La Jacquerie," have met with favourable reception. René de Boisdeffre and Charles Lefebvre are also worthy of high rank, the latter's lyric drama "Judith" and other works being in frequent demand. Paul Dukas has won renown as a sym-

phonist, while Camille Erlanger and Georges Hue are two noteworthy composers in the operatic field. Gabriel Dupont, with "La Cabrera," won a Sonzogno prize, in competition with such Italian works as "Il Domino Azzuro," by Franco dà Venezia, and Lorenzo Filiasi's "Manuel Mendes." The melodic freshness and piquancy of Chaminade's songs and other works have made her known in both hemispheres. The list might be extended almost indefinitely, for the prestige of France in opera and the new national movement have influenced a host of ambitious young writers to enter the struggle for musical fame.

CHAPTER VII.

ITALY

THREE hundred years or more ago opera had its origin in Italy, and other nations were proud to copy the novelty. Soon after this the beginning of musical form came in the shape of early sonatas, while Tartini and Corelli gave lustre to a school of violin playing that led the world, and the two Scarlattis brought further glory to their land by their compositions. But at the end of the eighteenth century, when foreigners came to Italy to study, her own people remained satisfied with their work, and paid no heed to the advances made in other lands. Mozart, Beethoven, and the classicists sprang up in Germany, and Weber created a national style, as Wagner did at a later date; while in France Rossini conformed to the advanced standards and produced "William Tell," after which he became a mere spectator of the triumphs of Meyerbeer, Gounod, Saint-Saëns, and others. Meanwhile the Italians went on in their blind career,

producing that copious stream of trivial melodies which had supplied their petty theatres for so many years.

In 1850 there were almost no concert-halls in Italy, and even the churches were content with operatic airs set to sacred words. It was not to be expected that such musical decadence could be remedied in a day, but the last half-century shows a series of continued efforts to bring about a musical regeneration. First came the reorganization of the conservatories at Florence, Turin, Milan, Rome, and elsewhere. The organs, which Saint-Saëns found so wretched when he played at Milan in 1879, are now kept in excellent condition, and played by cultivated musicians and composers. The sacred music, practically non-existent, was brought into being by the offer of prizes for four-part masses and other works. The labours of Bishop Caligari, in Padua, and of Bossi, in Venice, vastly improved the situation in recent years. At present the sacred music of Italy is practically summed up in one name — that of Perosi.

Don Lorenzo Perosi was born at Tortona, on December 23, 1872. His youth was much troubled by sickness, but he pursued his musical studies faithfully while undergoing his priestly training. His first serious lessons were taken at the Milan con-

servatory, while in 1894 he became a pupil of the learned Fr. Haberl, at the Cathedral Singing School of Ratisbon. The next year found him conducting at Imola, where he led his forces in the most lively and enthusiastic fashion. Two years later he fulfilled the same functions at the San Marco, in Venice.

In that year he produced the first of the great works that have made his name so familiar and caused so much discussion. His sacred trilogy, "The Passion of Christ," including the Last Supper, the Sermon on the Mount, and the death of the Redeemer, made a sensation that reverberated through all Italy, and caused his appointment in the following year as honorary master of the Papal Choir. Both before and since that date Perosi has been indefatigable as a composer, having written no less than fifteen masses and nearly a dozen oratorios. The latter include "The Transfiguration," "The Annunciation," "The Raising of Lazarus," "The Birth of the Redeemer," and the two-part "Moses."

Perosi carries his enthusiasm into the work of composition. He sees the actual picture before him as he writes, and is wholly absorbed by the subject in hand. His music reflects his temperament, for, while it aims to follow the old and strict styles, it

DON LORENZO PEROSI.

blends with them a most modern feeling for dramatic effect. Perosi is not of the school of Palestrina, but stands midway between that and the popular vein. He is eminently fitted for the present, however, and has done an excellent service in paving the way for a return to the classical dignity that once existed in Italian church music. The recent edicts of the Pope are probably aimed to bring this about, through Perosi's music.

The growth of Italian opera has been longer in evidence, and is a more familiar story to musical readers. The singing-concerts that bore the name of opera in Italy are not now held up as models of art, and only a few of them remain popular, to serve as a medium of display for some vocally agile prima donna. Yet it is hardly more than thirty years since the period of utter ignorance of German music, and the ludicrous attacks on Wagner and other leaders of that nation. The growth of a saner and more intelligent journalism in Italy is due largely to the patient campaign of education conducted by Luigi Torchi and his associates.

In 1868 a young composer named Arrigo Boïto, who had studied in Germany, had the temerity to produce an opera which contained something more than mere *coloratur* arias. The appearance of "Mefistofele" was the signal for a series of furious

attacks, which form strange reading to-day, in view of the subsequent success of the work. Boïto then turned his own efforts to the field of journalism, and composed nothing more for many years. Now he is ready to give out a second work, " Nero," with a gory plot in which the emperor, after burying his murdered mother, falls in love with the beautiful Asteria. The crafty Simon Mago tries to use this passion for his own purposes, but is finally condemned to die. At the Circus, where the Christian martyrs are burned, Simon is to jump from a tower, but he tries to save himself by starting a fire. Rome burns, and the emperor, after visions of terror, meets death by a lightning-stroke. The plot shows the influence of the new Italian realism, but Boïto's long career as an excellent librettist for Verdi and other composers is a warrant that it will be effective on the stage.

The work of Verdi, while not in direct imitation of Wagner, has shown the influence of German musical standards. He did not remain silent after his advance in " Aïda," as Rossini did after " William Tell," but produced the powerful " Otello " and the sparkling " Falstaff." But a really characteristic style of opera did not appear until 1890, when the prize offered by the publisher Sonzogno was won

by the unknown composer Mascagni, with his "Cavalleria Rusticana."

Pietro Mascagni was born at Leghorn on December 7, 1863. Son of a baker who wished him to become a lawyer, he studied piano secretly, and other musical subjects as time went on. At the age of fourteen he was discovered and locked up by his father, but rescued by an uncle, and afterward befriended by Count Florestan, who had him study at Milan. He became conductor of many small opera troupes, finally leading the musical society at Cerignola, when his successful prize opera brought him at one bound into a position of international prominence.

"Rustic Chivalry," with its betrayed Santuzza revealing to the carter Alfio the intrigue that his wife Lola is carrying on with her former lover Turiddu, and the latter's death at Alfio's hands, marked the beginning of the realistic, or "Verismo," school. It was fiercely assailed by many critics, but it has a note of truth and a savage power that cannot fail to impress its many hearers. The music, composite in style, is full of many beautiful and modern effects, and is entirely free from the earlier Italian banality. The "Siciliana" of Turiddu (sung as part of the overture, before the curtain rises), the broad and noble "Regina Cœli," Lola's

serene aria, "My King of Roses," and the jolly "Brindisi," would assure the success of any opera, to say nothing of the saccharine "Intermezzo."

Though Mascagni can hardly claim rank as a composer of the first class, the power and vividness of "Cavalleria" deserve all praise. His later works, however, have not come up to the same standard. "L'Amico Fritz," based on the Erckmann-Chatrian novel, was decidedly unsuited to the sensational style, and demanded a gentler hand. "I Rantzau" met with some favour in Italy, and "Guglielmo Ratcliff" and "Silvano" also won partial successes. The one-act sketch "Zanetto" was pleasing enough, and "Iris" gained some recognition. But none of these works has found favour in other nations, as the failure of Mascagni's American tour will bear witness. In 1901 he produced "Le Maschere," which was performed simultaneously in six different cities, and made six failures instead of one. He has just completed a new one-act opera, in three scenes, entitled "Amica," treating of a Savoyard love-story with a tragic ending. This work is already in the Monte Carlo list.

The success of "Rustic Chivalry" aroused Ruggiero Leoncavallo to try his hand in the same school. His first opera, "Chatterton," had failed, though in

PIETRO MASCAGNI.

later years it has met with some success. A disciple of Wagner, he, too, produced an ambitious trilogy, consisting of "I Medici," "Savonarola," and "Cesare Borgia"; but the large work found small appreciation. Leoncavallo had made piano tours in Greece and Egypt, had lived in Paris some years, and had seen a private performance of his "Songe d'une Nuit d'Été"; but fame seemed out of his reach until the production of his "Pagliacci."

The story of these strolling players (Pagliacci) was written by the composer himself. Tonio, the clown, overhears Nedda planning elopement with the villager Silvio, and in jealous rage denounces her to her husband Canio, but Silvio escapes unrecognized. In the play that the little company gives for the villagers the situation happens to be much like the reality, and Canio, actuated by real instead of mimic passion, stabs Nedda. Silvio leaps from the audience to save her, only to meet a similar death. The music of this play, if less popular than that of "Rustic Chivalry," is remarkably well-knit and powerful, and the work has become a universal success. Leoncavallo has produced a symphonic poem, "Serafitus-Serafita," and several later operas, among them being "La Tosca," "Trilby" and "Zaza." He has recently been occupied in setting "Roland of Berlin," a

libretto furnished to him by the versatile Emperor of Germany.

Umberto Giordano is another famous Italian realist. His "Mala Vita" depicts the upward struggle of a fallen girl of the streets, and her undeserved failure through the desertion of the man who should save her, but who sacrifices her to carry on an intrigue. Giordano's "Andrea Chénier" has won some success, while "Regina Diaz" is an earlier work. "Fedora" and the much-talked-of "Siberia" are his latest productions.

It seems as if the "Verismo" school insisted on a realism that pictured only the most brutal side of life. Spinelli's "A Basso Porto" and Tasca's "A Santa Lucia" exhibit this characteristic in their music as well as their librettos, the latter's "Pergolese" being a subsequent failure. Coronaro's "Festa a Marina" was second to "Rustic Chivalry" in the prize contest, and had its day of popularity. He has written a symphony, and several later operas, including "Enoch Arden" and "Un Curioso Accidente." Cilea's "Arlesiana" and "Adriana Lecouvreur" are works in the old style, while "Tilda," an earlier opera, is still less important. A recent echo of realism is Cesare Rossi's "Nadeya," the story of a vivandière who becomes the wife of Peter the Great, but is brought to dis-

credit and death by a jealous officer. Rossi has also written "Biorn," on a Norwegian subject, and a confused setting of "Macbeth." Orefice has created the medley "Chopin," made up of that master's themes, and the recent "Cecilia," which failed partly because of difficulties in the vocal parts. His sacred opera, "Moses," is soon to appear. A posthumous opera of Ponchielli, "I Mori di Valenza," is not likely to prove a startling novelty.

There are many Italian composers who have stood somewhat aloof from the "Verismo" movement, and who, if not actually followers of Wagner, have yet upheld higher musical ideas than those of the dime-novel style of opera composers. In fact, the success of "Hänsel and Gretel" resulted in a return to less crude subjects and less brutal music. Among the supporters of this movement Mancinelli is well known in America, though more through his conducting than through his opera, "Ero e Leandre." Catalani, who wrote several operas in the romantic vein, met with an early death in 1893. A composer who is spoken of in the highest terms by many Italian musicians is Alberto Franchetti.

Franchetti, born at Turin in 1850, studied at the Munich conservatory. His dramatic legend, "Asraele," produced at Brescia, aroused much interest. He followed this with several operas, all of which

have met with decided success. "Cristoforo Colombo" appeared at Genoa in 1892, and two years later "Fior d'Alpe" was given at Milan. "Germania" was also a very successful work. A more recent opera, "Il Signor di Pourceaugnac," based on Molière's "Malade Imaginaire," brought the composer more than a dozen recalls when performed in Rome before an audience of the highest rank. His "Figlia di Jorio" is to appear soon. Franchetti's great gifts are evident in the symphony that he has written, and, if we may trust the enthusiasm of his critics, he is one of the very best of the living Italian composers.

When Verdi was about to retire from musical activity, he named as his probable successor a man who was scarcely known outside of his own country — Giacomo Puccini. Puccini was born at Lucca, in 1858. Descended from a long line of musical ancestors, he was enabled to follow his career without parental opposition, and his studies began in his native town. Continuing under Ponchielli at Milan, he graduated from the conservatory with a "Capriccio Sinfonico" that gave ample evidence of his talent. In later life he returned to the institution as professor of composition.

His first opera, "Le Villi," produced in 1884, was really the origin of the one-act plays that have

GIACOMO PUCCINI.

been so favoured by Mascagni and the realists. It is based on the northern legend of the Villi, or Wilis, spirits of affianced maidens whose lovers have proved unfaithful. The scene is laid in a Black Forest village, where Robert, betrothed to the damsel Anna, learns of a fortune awaiting him at Mainz. He proceeds to that town, and there forgets Anna to plunge into an intrigue. She dies broken-hearted, and on his return he is drawn into the circling dance of the Wilis and whirled about until he drops lifeless.

" Edgar," appearing five years later, was less successful because of a weaker libretto. The hero falls in love with a beautiful gipsy, and is beguiled to her mountain retreat. Tiring of her, he departs to the wars. On his return he finds happiness in the arms of a village maiden, who has loved him from the first; but the vengeful gipsy contrives to stab her rival, who dies in his arms while the murderess is dragged to the scaffold. The score of this Italian " Carmen " contains some attractive melodies and rich orchestration, but is often laboured and ineffective.

" Manon Lescaut," founded on Prévost's novel, seems rather a succession of detached scenes than a coherent whole. In the first act the heroine chooses to flee with Des Grieux rather than enter a

convent. In the next, she leaves him, but is persuaded to return, when her irate protector consigns her to St. Lazare. The third act shows the embarkation for America, while the fourth is a long love-duet, ending in Manon's death. Less saccharine than Massenet's work, this opera shows that Puccini had gained a mastery of dramatic effect. The finale of the third act, where Des Grieux and Manon bid farewell amid the confusion of the populace and the monotonous roll-call of the sergeant, certainly foreshadows the dramatic power of "Tosca."

In "La Bohème," the inseparable quartette of Murger's novel are found in their little attic of the Latin Quarter, where they bid a rollicking defiance to landlord's bills and the pangs of hunger. The dashing Musetta coquets with the faithful Marcel, but returns to him at last, while the gentle Mimi, loved by the poet Rudolph, is brought back after a quarrel, only to die in his arms. The music is by turns lively and tender, and gives a dashing picture of the scenes. The note of haunting sweetness that pervades the score marks the composer as a man of rare musical gifts.

With "La Bohème," "Tosca" has become familiar to operatic audiences in many countries. The love of that heroine for the political refugee Mario,

the effort of the unscrupulous Scarpia to force her to his will by torturing Mario, her pretended submission, her stabbing of the persecutor when all else fails, and the death of Mario after Scarpia had promised that his execution should be merely pretended, form a plot that is almost too strong for the operatic stage. But the music is worthy of the libretto, and its many touches of graphic realism show the skilled hand of the master. After four years of success, "Tosca" remains by far the strongest work that has come from Italy since Verdi's death.

There seems to be a desire for imitation among all stage composers. Does Humperdinck win success with a fairy opera, Goldmark must at once follow with another in the same style. Mascagni showed the way for Leoncavallo, and "Edgar" has already been spoken of as a possible echo of "Carmen." But Puccini, after his two great successes, was decidedly an object of attention, and it seems a pity that his latest venture has not equalled the preceding triumphs. "Madame Butterfly," recently produced in Italy, has met with little encouragement, and the failure of Mascagni's "Iris" should have shown the difficulty of setting a Japanese subject. Puccini's music is still lacking in some of the more delicate touches needed for such a libretto.

But, in spite of this setback, he is to-day the foremost man in Italy, and his mature and seasoned skill will undoubtedly be shown in future works.

It is now several decades since the day when Italy possessed no symphonists. Yet it is true that in the sixties Italy had no concert-composers of her own, and cared nothing for those of other countries. At an orchestral concert organized by Pinelli, in that early time, sixty musicians were engaged, and the box-office receipts left only fourteen francs with which to pay them. Sgambati produced a Beethoven symphony in Rome, but had to pay for it out of his own pocket. In 1870 the queen gave her support, and this patronage brought other adherents. The Orchestral Society founded at Rome by Pinelli met with opposition from two distinct parties — those who cared nothing for instrumental music, and those who were bound to fight German influence at any cost. But gradually the cause of pure music triumphed, and many other cities joined in the movement.

Giovanni Sgambati, the leader of the Italian symphonists, was born in Rome on May 28, 1843. Destined for the lawyer's career that seems the usual fate of young musicians, he was afterward allowed to follow his inclinations, and at Trevi he became something of a child-prodigy. At the

age of twenty-seven he settled in Rome, where he soon grew famous as a pianist. His programmes were classical in character, and included the works of Beethoven, Schumann, and Chopin. In fact, his concerts did much to introduce these masters to the Italian public.

Sgambati planned to go to Germany for further study, but circumstances made this unnecessary. Franz Liszt, disgusted with the non-success of the works of Cornelius and others, which he had brought out at Weimar, left that classic city in disgust, and settled in Rome. Under his sympathetic guidance, Sgambati became the foremost of the Italian pianists. The two men remained firm friends, and in 1869 the master took his great pupil to Germany, where they heard Wagnerian operas in Munich.

At this time, his compositions began to win him a name among the elect. He had made a friend of the Prussian ambassador, and at the concerts given by the embassy he produced many of his works. In 1877, Wagner heard some of them, and his warm recommendation resulted in the publication of two Sgambati quintettes by the German firm of Schott. The early works included also a string quartette, and the overture to Cassa's drama, "Cola di Rienzi." Now the composer was moved to further efforts,

producing a festival orchestra, a piano concerto, another quartette, and his first symphony. He has since then brought out two other works in symphonic form, and to-day he stands at the head of Italy's instrumental music. His compositions are somewhat lacking in spontaneity, but they show great learning, and undeniable skill. He follows Liszt and Berlioz rather than Wagner, and at times tries to fuse this modern tendency with the stricter vein of the early Italian contrapuntal writers. He is at present a teacher and orchestral leader in Rome.

Giuseppe Martucci, though little known outside of his own country, is rated very highly by those who know his work. Born at Capua in 1856, he studied at first with his father, going later to Naples. In that city he fought for the same standards that Sgambati upheld in Rome, and like his Roman rival he was both pianist and conductor. His orchestral path was made easy by the Prince d'Ardori, and both the symphonic and the chamber concerts were well supported. Martucci has made many successful tours as a pianist, and has won fame in composition by his symphony, his piano concerto, and many other works. He was for sixteen years director of the conservatory at Bologna, and at present he occupies a similar position in

Naples. Among many others who have striven to create a symphonic school in Italy, the name of Edgardo Del Valle de Paz deserves mention, both for his compositions and for his educational work in Florence. He, too, has been a successful pianist. Ferrucio Busoni, so well known in America, has produced a symphonic poem and other works.

Among those who are distinctively German in style, Eugenio di Pirani has long been famous. Born in 1852, at Ferrara, he was educated in Germany, studying piano with Kullak and composition with Kiel. He lived in Heidelberg until 1895, removing then to Berlin. He has written many bright essays, but his fame rests almost wholly on his works, such as the symphonic poem "Heidelberg," and the one-act opera "Das Hexenlied." The latter deals with the mediæval persecution of witches. The heroine is the beautiful Renata, who sings while gathering herbs, and charms all hearers. The bigoted monk Martinus denounces her as a witch, and not even Brother Medaurus, who loves her, can save her. He determines to die at the stake with her, but she takes poison, so that he may live.

The most prominent figure of the younger German devotees is Marco Enrico Bossi. Born at Salo in 1861, he studied organ at first, becoming conductor

and organist at the Como cathedral in 1881. After ten years in this post, he passed four more as professor of organ and harmony at the Naples conservatory, since when he has beeen director of the Liceo Benedetto Marcello, at Venice.

The works of Bossi take foremost rank for originality and variety. His earlier compositions include an overture, given during a piano tour, at the Crystal Palace; the one-act opera "Paquita," which took a prize at the Milan conservatory; and many works for the organ, upon which he is the most proficient performer that Italy possesses. His later operas include "L'Angelo della Notte" and "Il Veggento," and he has also produced a symphonic poem, "Il Cieco," with tenor solo and chorus. In the sacred field he has written many masses, and the oratorio-drama "Christus." His organ concerto was given at the Chicago fair, and won a decided success. His most recent triumph is the oratorio "Paradise Lost," a setting of Milton's words which was suggested to him by Madame Rubinstein. This work, like many of his others, blends the older Italian polyphony with the rich instrumentation of modern Germany. Bossi is now busy with a new grand opera, which he is writing for the Milan exposition.

It is not improbable that the romantic school re-

sulting from "Hänsel and Gretel" will cause the Italians themselves to cease worshipping the coarse crudities of the "Verismo" style. Certainly many young composers are now following the lead of Pirani and Bossi, and producing works in a far more healthy and cleanly vein than those of the later realists. Two men are especially prominent in this new movement — Buongiorno and Wolf-Ferrari.

The first of these, Buongiorno, was born at Bonito, near Naples, in 1864. He studied at the Naples conservatory, and produced the two-act tragedy "Etelka." After graduating, he became member of an operetta company, for which he wrote about a dozen works. Some of these, such as "La Festa del Carro," have become very popular. At a later date he made Dresden his home, and devoted himself to more ambitious works.

His first success, "Das Mädchenherz" (Il Cuor delle Fanciulli), tells the life-story of Alba and Marino, who lived in a little village during the eighteenth century. Marino grows to love Alba, but she is coy, and in the prospect of becoming court singer she allows ambition to make her forgetful of love. In a play given at the court, Marino aids her to win the position, in spite of the efforts of the older singer to hold it. But the ducal

favour afterward grows cold, and Alba, outshone by a younger rival, passes into obscurity and sickness, where she is consoled in her last extremity by Marino, now a priest. The libretto, by Illica, displays a tender vein of sentiment that is hard to portray in a brief mention of the work, and the composer has set it to music of decided emotional beauty. The delightful arrangement of the play within the play, called "Des Paris Urtheil," allows the composer to revert to the older styles, and he imitates Gluck, Handel, Bach, and others with exquisite humour.

Buongiorno has also essayed the one-act form, but with infinitely more delicacy than the realists. In "Michelangelo and Rolla" we see the studio of the young sculptor Rolla, who has unconsciously put the face of his beloved, Eleonora, on a statue made for a prize competition. He will not exhibit it, lest she be thought to have sat as a model, whereupon Michelangelo, having already awarded it the prize, causes the duke to send for it. But Rolla, seeing in the messenger merely a rival for Eleonora's hand, smashes the statue as a last resort. Then Michelangelo leads in Eleonora herself, and the people come to acclaim the victor, but Rolla's spirit is broken by the loss of his masterpiece, and, as all

kneel at the sound of the angelus, he sinks in death.

Ermanno Wolf-Ferrari is the son of a German father and an Italian mother, and his Teutonic tastes are doubtless a matter of inheritance. His "Cenerentola," produced early in 1902 at Bremen, belongs to the romantic school of modern Germany, though its fairy subject has been a favourite at all times. After a long and rather discordant first act, this work shows all the appealing beauty and sympathetic feeling that go to make the new romanticism so dear to the popular heart. "Le Donne Curiose," given at Munich in 1903, is a bright comedy, describing a retreat founded by the men of a certain village, where they may enjoy a quiet hour without female interference. The women naturally grow curious, and at length penetrate the mysterious casino, but, after they find that it is wholly harmless, they are discovered and roundly scolded for their temerity. A work in another vein is the composer's "Vita Nuova," a fresh and inspired setting of some sonnets and other selections from Dante's great work.

The music of the other nations of Southern Europe is of little importance at present. Some years ago Spiro Samara, a Greek, witnessed the success of his opera, "Flora Mirabilis"; but at

present he devotes himself to choral conducting in Athens, leaving operatic fame to Theophilus Sakellarines. Spain has her peculiarly national form of entertainment, the so-called Zarzuela, and it serves to attract many audiences. Among her composers are numbered Larrocha, who has written the three-act opera "Marcel Durand"; Antonio Noguerra, whose "Sesta" and symphonic poem "Ivernenca" show much inspiration and richness of colouring; Amandeo Vives, whose "Artus" has won much favour, and J. Albeniz, whose "Pepita Ximenes" is a delightful comedy of love and intrigue. De Lara produced his "Messaline" in England, with good results. But the most prominent Spanish composer seems to be Felipe Pedrell, of Madrid, who is well known also through his correspondence with various foreign journals. His recent trilogy, dealing with the national motto, "Patria, Fides, Amor," is certainly an ambitious work, and bids fair to be remarkably successful.

Italy, however, is far more advanced in music than either of her sister peninsulas. Her history for the last forty years shows a constant advance, both in native productions and in the appreciation of foreign works. It is hard for one nation to speak in the musical language of another, and no one expects or hopes that Italy will become merely

a follower of Germany. But she has been compelled to put herself abreast of the times, and with such men as Puccini and Franchetti in opera, Perosi in a fairly worthy style of sacred music, and Bossi, Buongiorno, and Wolf-Ferrari heading the younger enthusiasts, much may be hoped from her in the next few years.

CHAPTER VIII.

THE NETHERLANDS

THE present seems to be a period of nationalism in music. The new French school, the Italian opera composers, the Bohemian masters are but a type of this form of patriotism, and find their counterpart in the young Scandinavians and the modern Russians. The Slav motto, "Para Domoi" (Let Us Go Home), has been applied to music in all countries, and we even see learned writers and accomplished composers trying to prove the existence of a distinctively American school.

The glories of the old Flemish days are past, but enthusiastic efforts have been made to found a new Belgian school, and there is now a long list of native composers. At the head of them, for many years, stood Pierre Leonard Leopold Benoit, or Peter Benoit, as he preferred to be called. He was born at Harlebeke, in the western part of Flanders, on August 17, 1834. His great love of music caused his father to give him lessons, and resulted in some

juvenile efforts at composition. When he reached the age of seventeen he received more solid instruction, for he was sent to the Brussels conservatory, where he soon became a favourite of the great teacher Fétis. He studied piano, harmony, and composition, gaining several prizes for counterpoint and fugue.

On graduating, he competed for the composition prize offered by the government, but received only honourable mention. A year later he wrote the music for many melodramas at the Parc Theatre, and we find him conducting there also. There he brought out his attractive opera "Het Dorp in t' Gebergte" (The Village in the Mountains), a work showing a delightful local colour. In 1857 he tried again in competition, with the cantata "Le Meurtre d'Abel," this time gaining the first prize. As a pensioner of the government, he travelled in Germany, studying in Leipzig, Dresden, and other artistic centres. At Berlin he wrote an "Ave Maria" for eight soloists and double chorus, which was performed in the cathedral. During this period he also published six songs, twelve "Pensées Naïves" for voice, twelve motets, and a number of piano pieces. He sent home a "Petite Cantate de Noël," and on his return produced his "Messe Solennelle." In 1861 he went to Paris, in hope

of seeing a performance of his new opera, "Le Roi des Aulnes." It was accepted at the Théâtre Lyrique, but never given, and Benoit filled in his period of waiting by conducting at the Bouffes-Parisiens.

On his return to Brussels he became firmly devoted to the cause of Belgian music, and worked industriously at composition. In a few years he was appointed director of the Flemish School of Music at Antwerp, a position that gave him many opportunities to influence rising composers and develop their musical patriotism. One of his many pupils has become famous through an American career; for Frank Van der Stucken, so well known in Cincinnati and elsewhere as orchestral leader and composer, studied for some time with Benoit.

Among the important works of Benoit are a sacred "Quadrilogie," a piano concerto, the choral symphony "De Maaiers" (The Reapers), and many lesser works for voice and piano. A more ambitious work is his second opera, "Isa," and the incidental music to the dramas "Charlotte Corday," "Willem de Zwijger," and "Het Melief." But the especial field in which Benoit excelled was the oratorio-cantata. His compositions in this line form a list of ample proportions, and show the composer at his best. One of the greatest of these is

"Oorlog" (War), while other striking works are "Lucifer," "De Schelde," "De Rhyn," the Rubens cantata, and "Promethée." A Van Dyck cantata was also planned, but not finished before the composer's death in 1901.

All of Benoit's larger works indicate a great power of conception, real inspiration, ripe technical knowledge, and much skill in the handling of great masses of tone. His oratorios are not modelled on the religious forms of Bach or Handel, but are thoroughly modern and dramatic in effect. They are great decorative pictures in tone, suggesting vistas of grand palaces, armies in battle array, rich fields of grain, mystic visions of the spirit world, or gorgeous triumphal marches.

Benoit himself was a familiar figure in Antwerp. His square shoulders, massive head, and flowing locks gave an impressive effect to his presence, and his intelligence and enthusiasm made him always the leader among friends and associates. He lived to see his work bear fruit in the compositions of others, as well as in his own creations.

Paul Gilson was born at Brussels on June 15, 1865. He studied by himself for some time, but passed three years at the Brussels conservatory, graduating in 1889. In that year he obtained the *Prix de Rome,* with his cantata "Sinai." Since that

event he has been active in nearly all the large forms. He has produced about fifty songs, some with orchestral accompaniment, and a score of pieces for violin and for 'cello. For orchestra he has produced a Dramatic Overture, a Festival Overture, a Fantasie on the melodies of Canada, another on those of Ireland, half a dozen suites, the symphonic sketches entitled "La Mer," the "Bucolics," after Virgil, three scherzi, a festival march, a fanfare march, and many shorter pieces. His choral works include an Inaugural Cantata, a cantata for the fiftieth anniversary of the Belgian telegraph, the oratorio "Moses," the dramatic oratorio "Francesca da Rimini," and several sets of *a capella* works. He has also made some interesting excursions into the field of declamation with orchestra, such as "Le Feu du Ciel" (Hugo), "Christine" (Leconte de Lisle), and the Japanese fable "Satsuki." His operas include "Les Pauvres Gens," "Prinses Zonnenschijn," "Les Aventuriers," and "Le Demon," as well as incidental music to the dramas "Alvar" and "Liefdeblaem."

Of these many works the one best known in America is "La Mer," which has been given several times in symphony concerts. It was suggested by a poem of Ed. Levis, which is frequently read before the performance. The first movement gives

PAUL GILSON.

an excellent picture of sunrise at sea, with all the many-coloured splendours of the dawn. Then follows some rollicking sailors' music, in which their lively songs and dances are suggested with due animation. The third movement portrays a love-scene between the sailor and his sweetheart, idyllic at first, but ending in sadness as he must embark and she gives way to fear of the treacherous ocean. The finale depicts the tempest, and the sailors' choruses are introduced in mocking irony as the ship goes down. Through it all runs a vein of poetic fancy, exquisitely suggesting the beauty and mystery of the sea.

"Francesca da Rimini" is another powerful work. It opens in the realm of shades, where the guilty lovers find themselves after death. They are brought before the judge Minos, and Paolo tells their story. The demons cry for vengeance on the couple, and Paolo tries to save Francesca, but they are condemned. The next scene shows them, as pictured by Dante, floating about on the whirlwinds in the second circle of the infernal regions. At last, stung by anguish, Francesca calls on the Lord for aid. The demons again mock her, but her supplication becomes more and more touching, until finally the angel Gabriel appears to announce that her trials have inspired pity, and heaven will open

to her. She insists that Paolo shall accompany her, and on finding this impossible she chooses to remain with him. The work displays great strength, a strength that is almost excessive at first, and at times too much in evidence. But the skill in orchestration, the variety of combinations, and the marvellous invention shown in the harmonic progressions all stamp the work as a masterpiece.

Guillaume Lekeu was a composer whose early death cut short a career of great promise. He was born at Heusy, in Verviers, January 20, 1870, and his first musical studies were pursued in the local music-school. At the age of twelve he went with his parents to Poitiers, continuing his education at the Lyceum. Four years later he went to Paris, where he came under the elevating influence of César Franck. His earnest work with that master, in harmony, form, and composition, soon began to bear fruit, and in 1891 his cantata "Andromède" took second prize in the Belgian national competition.

This mild success was received with great enthusiasm in his native town, where he was called upon to lead a performance of the work. For the three remaining years of his life he was steadily busy at composition. His fantasie on popular Angevin airs was also accorded a representation

GUILLAUME LEKEU.

in his birthplace. Among his other works are two Études Symphoniques, one entitled "Chant Triomphale," and the other divided into the two parts, "Faust" and "Hamlet." There is also an attractive "Poëme" for violin and orchestra, and an exquisite *adagio* for violin, 'cello, and strings. Lekeu wrote incidental music to parts of De Musset's "Barberine" and Hugo's "Les Burgraves," but no actual opera. His greatest vocal work is the "Chant Lyrique," for chorus and orchestra, but some of his songs are remarkable for their elevated melodic style. In the lesser instrumental forms there is an "Epithalame" for quintette of strings, three trombones, and organ; several smaller chamber works; a wonderfully effective violin sonata; a number of piano pieces; and an unfinished piano quartette, of which the second movement was completed by D'Indy.

Lekeu's prose writings, like his music, reveal a deep gloom, a pervading spirit of melancholy. The lofty sadness of his work seems at times a perfect picture of lamentation, suffering, and sorrow. It would almost appear that he had a premonition of approaching death, and the typhoid fever that carried him off on January 21, 1894, brought a tragic close to a life of work that was scarcely begun. Lekeu was a follower of the new French school.

and his free form, his efforts at harmonic tone-painting, and refined delicacy in colouring are such as we expect from all of Franck's pupils. He died before he had reached artistic maturity, and, if his music shows some of the unsteady qualities of youth, it still gives evidence of profound thought and deep feeling. His melodic inspiration and his endless fertility of invention make his loss all the more to be regretted, for his expressive power would certainly have found shape in many great works.

Edgar Tinel is one of the few important musical figures in Belgium to-day. He was born March 27, 1854, at Sinay, in East Flanders, where his father was schoolmaster and organist. In early childhood he showed intellectual tendencies, and his father arranged his education with the utmost care. His first training was received in connection with his father's duties at the organ. Then followed a period at the music-school of a neighbouring city, after which he was sent to Brussels, where Fétis received him with kindly enthusiasm. His work was greatly hampered by poverty, and some of the hours for practice were devoted perforce to mending and making his own clothes. At thirteen he was allowed to give up outside studies, and devote himself wholly to music, whereupon he began to

EDGAR TINEL.

earn a part of his expenses by piano teaching and choir singing. In 1872 and 1873 he took prizes for his piano playing, but a trip to Germany, where he made the acquaintance of Raff, decided him to devote himself wholly to composition.

The death of his father brought further cares upon him, and the Belgian *Prix de Rome,* won in 1877 by his cantata "Klokke Roland," was welcome for the cash it brought as well as for the honour. This work is the song of the great bell of Ghent, which gave warning of war and fire, but also celebrated the triumphs of Flanders. The resulting study in Germany, France, and Italy caused him to become an enthusiast for the reform of sacred music, and he even advocated a return to the "Plain Chant." His book on the Gregorian modes contains many sound ideas, including the Wagnerian doctrine of proper union of words and music. It aroused much attention, and brought him the position of director of the Sacred Music School at Malines.

Overwork resulted in disease, and two operations became necessary. A third was suggested, but Tinel insisted on finishing his "Franciscus" first, and the enthusiasm of composition caused a cure. This work brought him fame as well as health. The city of Malines produced it no less than four-

teen times, Brussels also insisted on hearing it, and it made the rounds of Germany. "Franciscus" is the story of St. Francis of Assisi, the founder of the Franciscan friars. It is in three parts. At first we are shown the worldly life of the young Italian, and the gaiety of the court of Assisi. After the feast is over, he wanders through pastoral lanes in the quiet of a moonlit night, and hears a voice from heaven which causes him to renounce the world and its possessions. The second part shows him as a monk, joined by some of his former comrades. There are choruses of spirits, and he sings the hymn to poverty that is almost a literal translation of the poem attributed to him. The third part presents his death and apotheosis. The music is varied in style, at times contrapuntal, at times gorgeous in orchestration.

The school of sacred drama is practically oratorio on words other than the biblical text. In its earliest form oratorio dealt with legendary subjects, but it soon received the stricter limitation that found its culmination in the works of Handel. In modern days, the "St. Elizabeth," of Liszt, and Rubinstein's "Moses" and "Christus" have created the freer style followed by Tinel. His "Sainte Godelive" is another work in this school. It contains many beauties, but is not so great as "Franciscus." Its

text, which is rather weak, tells of the martyr Godelive, who was maltreated by her husband, and finally killed, because she preferred the love of Christ to his devotion.

Among Tinel's other works are three orchestral pieces for Corneille's "Polyeucte," "De Drie Ridders," and "Kollebloemen," for solo, chorus, and orchestra, many songs and piano pieces, and a great deal of sacred music, including the mass for the Holy Virgin of Lourdes. Tinel is a married man, and has five children. His first meeting with his wife came about through his reading of her poems, which he set to music. He has been for many years inspector of the state music schools, and is now professor of counterpoint and fugue in the Brussels conservatory.

Jan Blockx has won his chief renown in opera, though not inactive in other forms. Born at Antwerp January 25, 1851, his father, an upholsterer, died six years later, and Jan was set to learn the trade. Receiving an accidental fall one day, he went to the piano and played, in order to prove that he was not seriously hurt. His employers saw that he showed talent, and caused him to begin a musical career. His studies were pursued at Antwerp and Brussels, and later in Leipzig.

In 1877 he began to come before the public. His

one-act opera, "Iels Vergeten," was produced, and he won a prize over twenty-one others with his "Ons Vaterland," a cantata for the Rubens festival. Three years later came the orchestral piece "Kermisdag," which won some success. His instrumental compositions include an "Inauguration March," and the "Triptique Orchestrale," consisting of the "Jour des Morts," "Noël," and "Paques." "Op den Spoom" and the "Vredesang" are works for soloists and double chorus, with orchestra, while "De Klokke Roland," with mixed chorus and children's voices, is full of dramatic effects.

The ballet "Milenka," an animated work, was followed by the four-act *opéra-comique* "Maître Martin." But a much greater success was scored by the "Herbergsprinses," produced at Antwerp in 1896. This treats of life at Brussels under the Austrian rule. Merlyn, a young poet-composer, is loved by Reinilde, who has been adopted by his mother Katelyne. His false friend Marcus also loves Reinilde, and on being refused plans to ruin Merlyn. This he does by means of the fascinating Rita, an innkeeper's daughter, who charms Merlyn in spite of his efforts to forget her. But her discarded love, the blacksmith Rabo, threatens his new rival, and kills him in a quarrel, just as Katelyne

and Reinilde come to announce his success in winning a musical prize. The frenzied Reinilde is moved to kill Rita, but decides that a life of remorse will be a greater punishment for her. The music, in spite of its polyphonic character, is delightfully fresh, and aroused immense enthusiasm for twenty-eight successive performances when first brought out.

"Thyl Uylenspiegel," in the opera of Blockx (Brussels, 1900), is not the rogue of Richard Strauss nor the rascal of Reznicek, but a popular leader who arouses the peasants against Spanish misrule. In the first act he departs gaily with his mandolin, but returns later to find that his father has been burned alive on the public square. He is eager for revenge, and is aided by his *fiancée* Nelle. In the second act, Thyl and Nelle, with their friend Lamme, travel about and incite the people to revolt. In the forest they capture the enemy's messenger. The third act introduces a mock wedding-procession, by which the conspirators gain an entrance to Maestricht. This is being besieged by the Spaniards, but is now successfully relieved by Thyl. The work ends with a series of triumphal choruses.

Of Blockx's later works, "Die Capel" did not fulfil expectations, but "La Fiancée de la Mer"

(1903) is proving a popular novelty. Blockx has been active in teaching, and for many years was in charge of the harmony classes at the Flemish music-school. In 1901 he succeeded Benoit at the Antwerp conservatory.

Among other well-known followers of Benoit in the national movement, Lenaerts, leader of the Flemish theatre at Antwerp in his nineteenth year, has produced an excellent cantata, "The Triumph of Light." Keurvels, orchestral director at the same theatre, has produced the operas "Paris," "Rolla," "Hamlet," and others in lighter vein, as well as a Mass and some melodious ballads. Wambach, the violinist, is responsible for the drama "Nathans Parabel," the symphonic poem "Aan de Boorden van de Schelde," two oratorios, and many lesser works. Mortelmans is credited with the cantata "Sinai," the symphony "Germania," and the more recent "Homeric" symphony, the symphonic poems "Aspiration" and "Helios," and the cantata "Lady Macbeth." Vleeshouwer, a pupil of Blockx, has composed the operas "École des Pères" and "Zrinyi," also the fantasie "Der Wilde Jäger."

Van Den Eeden, at Mons, has produced the prize cantata "Faust's Last Night," the opera "Numance," and several oratorios. Van Duyse, son of the poet of that name, has written the prize

cantata "Tassos Dood," and seven operas. Émile Mathieu, head of the Ghent conservatory, has composed much incidental music. Waelput is responsible for four symphonies, numerous cantatas, and the lyric drama "Stella." Huberti has devoted himself to secular oratorios, while Mestdagh, except for two overtures, has also confined himself to the choral field. Raway's sacred drama "Neon" and the two-night lyric drama "Freya" are ambitious works, while his symphonic poems are also well spoken of. Sylvain Dupuis, professor of counterpoint at the Liége conservatory, has produced the symphonic poem "Macbeth," and the operas "Cour d'Ognon" and "Moina." Juliette Folville, famous among women as pianist and violinist, has composed the opera "Atala," a march, parts of a symphony, a violin sonata, and many songs. Ysaye and Marsick, both renowned as violinists, have produced several concertos for their instrument.

Richard Hol was for many years the Nestor of the Dutch composers. His fame was assured by the patriotic hymn, "Comme je t'aime, O mon pays," and his long life of usefulness was of excellent service to the cause of music in Holland. Born at Amsterdam on July 23, 1825, he studied first at the Royal School, and later in Germany. He

became piano teacher on his return, but did more important work in musical reform as leader of choral and symphony concerts. Among his hundred and fifty published works are the sacred opera "David," the cantatas "Floris" and "Le Hollandais Volant," four symphonies, and several masses, to say nothing of lesser compositions for voice, piano, or chamber performance. Hol was for many years critic of the *Cecilia,* and afterward editor of the *Messager Musical.* His long and active career reached its close with his death on May 14, 1904.

Julius Röntgen was born of Dutch parents at Leipzig, May 9, 1855. His studies brought him under Reinecke and Lachner, and made him a pianist as well as composer. In 1877 he came to Amsterdam, where he made his home. Here his activity took the form of teaching in the Amsterdam music-school, and he afterward aided in founding the conservatory. His compositions include a piano concerto, an operetta, "Toscani Rispetti," "Das Gebet," for chorus and orchestra, and other lesser works.

Amsterdam has become the musical centre of Holland, and its festivals afford a chance for the production of the best native works. Among the Dutch composers thus heard is Van t' Kruys, who has to his credit no less than eight overtures and

five symphonies, to say nothing of the opera "De Bloem van Island." Smulders, of the Liége conservatory, has written the symphonic poem "Adieu, Absence et Retour," and other lesser works. Cornelius Brandt-Buys and his three sons have produced much organ and choral work. Hendriks is another prominent organist, while Averkamp, as director of a singing society, is also prominent in the vocal field. Gottfried Mann has seen the performance of his charming opera "Melaenis," while Van Milligen has written "Brinio" and "Darthula." Among the latest Dutch operas are "The Eagle's Nest," by Julius Schey, leader of the Amsterdam opera, "The Doge of Venice," by John Wagenaar; and "Kerstboom," by Grellinger. Dirk Schaefer's piano concerto has created a good impression, and two movements of a symphony by De Haans have been well received. The best of the younger men, however, are Bernard Zweers and Alphonse Diepenbrock. Holland has also its quota of women composers. The children's songs of Catherine van Rennes and Hendrika van Tussenbroek are of unusual excellence, while the works of Cornelia van Oosterzee, if somewhat overswollen in effect, show a mastery of larger forms. Cora Dopper has entered the field of opera, and her "Rat-

cleft" is soon to be produced. All these names show that the national movement in Holland, if not yet of the same dimensions as that in Belgium, is still beginning to bear fruit.

CHAPTER IX.

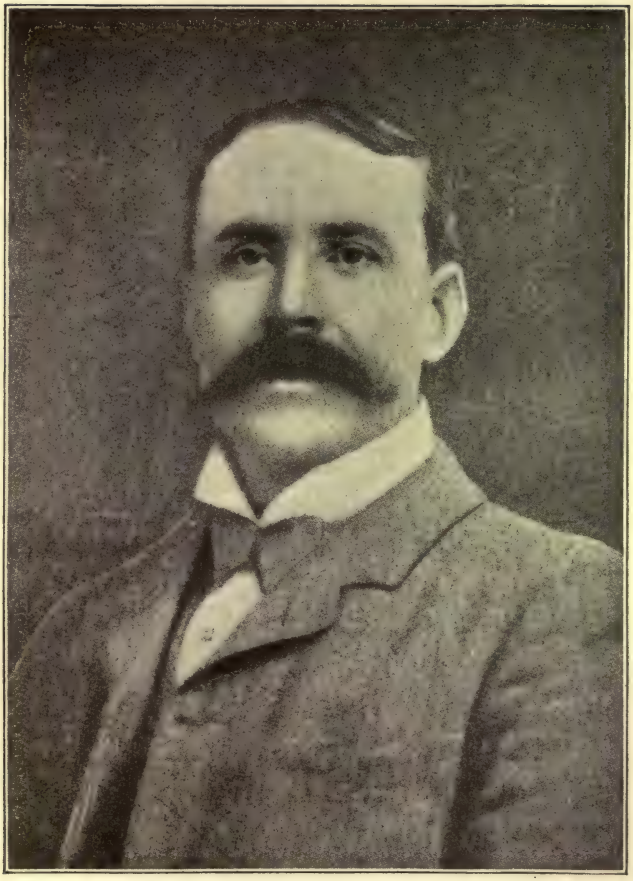
ENGLAND

THE two countries that have seemed most lacking in a distinctively national school of music are England and the United States. There have been many efforts in both lands to remedy this condition, but the result has been almost wholly an imitation of classical models, without any special local colour or peculiar style. Great cities, ship canals, and manufacturing districts do not usually cause a new school of folk-music to arise, and without this there can be no really national school. It is now many centuries since the gleemen flourished in England, and the musical glories of the Elizabethan period and of Purcell's time have scarcely been equalled by later composers.

At present, however, England can certainly boast of one modern genius, in the person of Edward William Elgar. He was born at Broadheath, near Worcester, on June 2, 1857. His father was organist of the Catholic church in Worcester, and

the boy used to delight in sitting in the organ-loft during the services. After a time he became bold enough to touch the keys himself, though at first he could produce nothing but noise. Gradually he began to master the instrument, and at a later period he replaced his father. When very small he had a few lessons on the piano, and afterward he was taken into the orchestra of the Worcester theatre, where an English opera company gave works like "Norma," "Trovatore," and "Don Giovanni." His general education was received at Littleton House School, where he earned a mock title among the boys; for, on being asked his name by the principal, he responded "Edward Elgar," and when the punctilious master said, "Add the 'sir,'" he replied, "Sir Edward Elgar!"

He hoped to study music in Leipzig, and devoted himself to German with that end in view; but poverty compelled him to abandon the idea. Then he entered the office of a legal friend, where he remained a year before deciding that music was his vocation. He began to give lessons on the violin, and studied the instrument with Pollitzer in London. It was at this time that he determined to educate himself in composition. He read, heard, and played everything that he could. His church service



EDWARD WILLIAM ELGAR.

finishing early, he would run over to the cathedral to hear the voluntaries there.

He studied books on harmony and orchestration, but he speaks of them as unattractive. "I read them, and I still exist," is his way of putting it. They included the works of Catel, Cherubini, and others, but the only one of which he approves is Mozart's "Thorough-Bass School." He also speaks highly of Parry's articles in Grove's dictionary. Asked by a recent interviewer how these authorities agreed, he replied that they did not, and that a man who studies by himself must be wise enough to pick out the good points of each. In alluding to his studies of musical form, he repeated the important truth that even those composers who disregard it should first be masters of it. He grew enthusiastic about Mozart. As an example of his conscientious study, he told of ruling a score for the same instruments and the same number of bars as in Mozart's G-Minor Symphony, and writing a symphony of similar shape in this outline. After thirty years he refers to this as the most valuable of all his studies.

When he managed to get hold of an orchestral score, he would stuff his pockets with bread and cheese, and go out into the fields to study it. Even after beginning to teach he continued this custom,

and on such days his pupils waited for him in vain. He gained much experience by writing for a wind quintette to which he belonged, and he learned much as a member of Stockley's orchestra in Birmingham. It was the latter organization that brought out some of his earlier works. London, however, treated him with less warmth at first. The directors of the Covent Garden promenade concerts called him to the city to direct a rehearsal of his music, but Sir Arthur Sullivan arrived unexpectedly, and the time was given to an excerpt from that master's new opera. Sullivan met Elgar long afterward, and expressed the heartiest sorrow on learning of the incident; for Sullivan was always warmhearted, and would surely have insisted on hearing Elgar's new work.

His cantata, "The Black Knight," when produced at a Worcester festival, drew attention to his gifts. His music was in request for other festivals, and he completed "The Light of Life" and "King Olaf" to satisfy this demand. Both are works of real beauty, and "King Olaf" especially displays a strength of treatment that marks the maturing genius. The theme is handled dramatically and directly, without any attempt at the refined musical mysticism that sometimes appears in later works. There is already an astonishing mastery of orches-

tral technique, and the score is full of warm, sympathetic colouring. An original vein of melody is in evidence, and gives the work a frank beauty that would be less noticeable in a more involved style.

In 1899 London was formally introduced to Elgar's works, for the Variations were given at one of the Richter concerts. These Variations, says the composer, should be regarded purely as a piece of music, but each one bears the initials or description of one of the composer's friends, so for those in the secret the work becomes endowed with delicious significance. The variations are attractive in themselves, and excellently arranged for effects of contrast.

In 1900 the composer attained sudden fame by his "Dream of Gerontius." This sacred work is a setting of Cardinal Newman's poem, which Elgar had known and pondered over for many years. Elgar has divided it into two parts, the first describing the approaching death of Gerontius and the prayers of his friends, while the second treats of the salvation of his soul and its reception in the celestial regions. Less unified than the wonderful "Tod und Verklärung" of Strauss, it still has many passages of compelling beauty and sublimity. First given at Birmingham, it attracted the attention of Julius Buths, who translated it and

had it produced twice at the Lower Rhine Festival, in Düsseldorf. This was an unusual honour for an English work, but the criticisms it received were even more flattering. One writer called it the greatest composition of the last hundred years, except the Requiem of Brahms.

Elgar's most ambitious work is the new oratorio "The Apostles." The composer's purpose was to express in tone the later phases in the life of Jesus and his comrades, which have not yet been given a musical setting. The work is planned on a grand scale, for it is to be one part of a trilogy, the second taking up the establishment of the Church among the Gentiles, while the third will depict the end of the world and the day of judgment. It is a question if this will be carried out, however, for the first part, according to some critics, has proven a severe strain on the loyalty of Elgar's friends. He has tried to build a great work, but excess of emphasis on the psychological side, combined with an arbitrary use of guiding motives and other devices, has given it an artificial character, in spite of its many excellences.

Elgar stands to-day as a great and original genius, in a land where there have been many talented musicians, but almost none who showed real inspiration. Certainly the three days' festival in

London, devoted wholly to his music, was an honour thoroughly deserved. "Gerontius" and "The Apostles" occupied two evenings, while the third included the attractive "Froissart" overture, the Variations, selections from the early cantata "Caractacus," the new overture "In the South," the popular "Cockaigne" overture (inspired by the many phases of London itself), the broad "Pomp and Circumstance" marches, and the noble vocal "Sea Pictures," set to the words of Elizabeth Barrett Browning.

Elgar's other compositions include the exquisite incidental music to "Diarmid and Grania," the early cantata "Scenes from the Bavarian Highlands," the later "Banner of St. George," "Lux Christi," and a Te Deum in the sacred field, the Imperial March, Coronation March, and three smaller orchestral pieces, a Spanish Serenade for chorus and orchestra, and many lesser works for voice, piano, violin, or organ. Besides the sequel to "The Apostles," Elgar has planned four new marches for the "Pomp and Circumstance" series, which will make six in all. One of the new works will be a soldiers' funeral march. He has also sketched a violin concerto.

In person, Elgar is strong, active, virile, and enthusiastic. He is a lover of books, and early

access to a large collection made him a deep student of history. His greatest delight, however, is still found out-of-doors, and the boy who studied scores in the fields is now replaced by the man who loves kite-flying, golf, and bicycling.

Another original figure in English music is Samuel Coleridge-Taylor. He was born in London, on August 15, 1875. He is a mulatto, his mother being English while his father was a full-blooded African. The latter, however, was evidently a man of education, and practised as a physician in Sierra Leone. At the age of six the child began to study violin with Joseph Beckwith, at the Croydon Conservatory, and the instrument has remained a favourite with him. At ten he became a chorister, and five years later began to receive instruction at the Royal College of Music. In 1893 he won a scholarship, and for four years studied composition with Stanford and piano with Algernon Ashton.

He began his career in composition with a number of anthems, a nonet for piano, strings, and wind, and a symphony in A minor, which was performed at London and Liverpool. For chamber music he produced a clarinet quintette, five fantasias for strings, and a string quartette. For his beloved violin he has produced the passionate " Southern Love-Songs " and the " African Romances," as

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well as the Hiawatha Sketches that foreshadowed his later triumphs. These are three characteristic pieces, entitled "Iagoo," "Chibiabos," and "Pau-pukkeewis," and giving excellent illustrations of their subject.

In 1898 he brought out the cantata "Hiawatha's Wedding-Feast," and from that time has become renowned in the musical world. Under the formal structure of the various numbers lies a barbaric strength, a profusion of passion, that sways all hearers. The rich, delicate instrumentation adds its glowing colour to the warm, lifelike effect of the whole, and forms a most appropriate frame for the naïve freshness of Longfellow's picture. The crowning glory of the work is the love-song "Onaway, awake, beloved," which forms a superbly beautiful musical gem.

The success of this cantata induced the composer to proceed along the same line. A year later he produced the "Hiawatha" overture, and a second part of the cantata, "The Death of Minnehaha," while in 1900 came the last section of the work, "Hiawatha's Departure." According to Ernest Newman, these additions are less successful than the original cantata, and mark a retrogression in the composer's style. The same authority regards "The Atonement" as still weaker, and the "Blind

Girl of Castel-Cuillé," written for a Leeds festival, as a final collapse. The composer's other works, an orchestral Ballade with violin, an Idyll, a Solemn Prelude, the music to "Herod," and four Waltzes, show much breadth of treatment, as well as the effective simplicity of means employed to obtain really beautiful results.

Coleridge-Taylor is now violin professor at the Croydon Conservatory, where he teaches with the enthusiasm that has marked all of his work. His deep earnestness is evident to all who are fortunate enough to meet him, and he possesses the secret of arousing the interest of others. He is married, and has two children, the daughter being white, like her mother, while the son is of a little darker hue.

Stanford, who taught Coleridge-Taylor, is one of the set of English composers who worked to establish the modern musical life of that nation. With four others, Parry, Mackenzie, Cowen, and Thomas, he led the musical renaissance that made possible the advent of an Elgar or a Coleridge-Taylor. The quintette did not form a close union, such as we find under Balakireff in Russia, but all were men of better and broader training than other musicians of their time in England, and their work has tended to a common end.

Charles Villiers Stanford was born in Dublin on

September 30, 1852. Completing his musical studies under Reinecke and Kiel, he became organist and conductor at the University of Cambridge, where he passed a life of activity in composition as well as execution. Among his orchestral works are numbered five symphonies, two overtures, a piano concerto, and a recent "Irish Rhapsody." His many choral works include two oratorios, "The Resurrection," and "The Three Holy Children," and several cantatas. His operas consist of "The Veiled Prophet," "Savonarola," "The Canterbury Pilgrims," "Shamus O'Brien," and "Much Ado About Nothing." Because of its popular subject, "Shamus O'Brien" has won the greatest success, but the others, especially the last, show much distinction and elegance. "The Canterbury Pilgrims" aims to do for England something similar to what the "Meistersinger" did in Germany; it gives a rollicking picture of popular life in the olden time, and introduces the quaint customs and merry pranks of former days.

Charles Hubert Hastings Parry was born at Bournemouth, on February 27, 1848. His musical activity first became evident at Eton, and afterward he filled a position in Oxford life somewhat similar to that of Stanford at Cambridge. He has composed four symphonies, a set of symphonic

variations, and two overtures, "To an Unwritten Tragedy" and "Guillem de Cabestanh." But it is in oratorio that his special strength has been made manifest. A composer of deep learning, he has assimilated the excellence of Bach and Handel, and has aimed to unite their great qualities with a more modern style. His sacred works include "Judith," "De Profundis," "Job," and "King Saul," also a great Magnificat and Te Deum. In all these, as in his other choral compositions, he shows a power that appeals to the noblest emotions of the intelligent hearer, and his exalted style, according to one critic, "brings all heaven before our eyes." Among his secular works the incidental music to the "Frogs" and the "Birds" of Aristophanes deserves the highest praise.

Alexander Campbell Mackenzie was born in Edinburgh on August 22, 1847. His studies took him to the Sondershausen Conservatory and the Royal Academy of Music, after which he became teacher and conductor in his native city. A short period at Cambridge was followed by a return to Edinburgh, where he has been for many years associated with the university. In 1881 his cantata "The Bride" proved him a leader in the new musical movement, but his opera "Colombe," appearing two years later, insured him a more lasting popu-

larity, and received a hearing in Germany as well as England. "The Troubadour" proved less inspired, but the comic opera "His Majesty" abounds in musical drollery. "The Cricket on the Hearth" is still in manuscript. Among Mackenzie's other works are two oratorios, "The Rose of Sharon" and "Bethlehem"; several cantatas, including "The Story of Sayid" and "The Cotter's Saturday Night"; two Scottish Rhapsodies, the ballade "La Belle Dame Sans Merci," and four worthy overtures. His three entr'actes for "Manfred" and his splendid "Coriolanus" music mark the climax of his work in the nineteenth century.

Frederic Hymen Cowen was born at Kingston, Jamaica, on January 29, 1852. His early studies in London were followed by a period at Leipzig, under Reinecke and Moscheles, after which he completed his tuition with Kiel at Berlin. His sojourn at Edinburgh, as director of the musical academy, was followed by a period of conductorship, which took him at first to London, then to Melbourne, and finally to Liverpool and Manchester. He has written two oratorios, "Ruth" and "The Deluge," and four operas, "Pauline," "Thorgrim," "Signa," and "Harold." Of his seven cantatas, "The Sleeping Beauty," "St. John's Eve," and "The Water Lily" are delightfully poetic, while "The Passions"

shows high qualities of real emotion. But he is perhaps best known by his six symphonies, of which the "Scandinavian," the "Idyllic," and the "Welsh" rank in the order named. The first of these is one of the standard works of modern times.

Arthur Goring Thomas, born November 21, 1850, studied under Sullivan and Prout, and passed his life in London. His natural inclination, possibly due to a strain of French blood, turned him to the lighter style of romantic music, and in this he excelled. His "Esmeralda" has shown effective dramatic qualities on the stage, though "Nadeshda," a later work, met with less success. A comic opera, "The Golden Web," was completed and produced by friends of the composer after his death in 1892. His choral ode, "The Sun Worshippers," won some renown for him, but "The Swan and the Skylark," another posthumous cantata, met with the greatest success of any of his compositions.

The work of these men has given them a place of honour in England's musical annals. They have been untiring in their efforts to raise the standard of her music, and their success has led the way for a host of other composers. If their music at times displays the academic quality that results from excess of learning over inspiration, it has none the less been of the utmost value to their country.

Among the men who have worked on lines parallel to those of the five leaders, Sir J. Frederic Bridge is one of the most noted. He took a musical degree at Oxford in 1868, and brought out the Oratorio "Mount Moriah." In the next year he became organist at Manchester, and in 1882 he accepted a similar post in Westminster Abbey, because of which he has become known among his friends as "The Westminster Bridge." His works include the other oratorios, such as "The Repentance of Nineveh" and "The Rock of Ages," and many hymns, canticles, and organ pieces. He has also written the cantatas "Boadicea," "Calirrhoe," and "The Inchcape Rock," an overture, "Morte d'Arthur," and an inspiring setting of Kipling's "Flag of England." Like many of his countrymen, he is fond of outdoor sports. Fishing has become his hobby, and he competes with his wife for high lines. He is fond of joking, and his friends considered it only a fair revenge, when his line was once pulled up, to put some lead on it and enjoy his resulting discomfiture. As Gresham professor of music in the Royal Academy, he relieves the dryness of his subjects by constant flashes of humour. His brother, Dr. Joseph Cox Bridge, is also a composer of some ability and originality.

Sir George Alexander Macfarren passed away in

1887, after having composed many symphonies, overtures, cantatas, and oratorios. His brother, Walter Cecil, has long been active at the Royal Academy, besides producing several overtures and the cantata "The Song of the Sunbeam." Among others of the older generation are John Francis Barnett, Sir Walter Parratt, Charles Harford Lloyd, Frederick Corder, Charles Lee Williams, and others equally worthy.

The excellent school of light music which flourished under Sullivan received a setback with his death; but a new star has arisen in the person of Edward German. He has not continued entirely in the operatic line, but on Sullivan's death he was already so well known that he was chosen to finish the latter's "Emerald Isle." Frederic Clay, Alfred Cellier, and Edward Solomon essayed during their lives to carry on the school of light opera, while German has devoted himself more to orchestral and incidental music. Yet "The Rival Poets" and "Merrie England" show that this is not from necessity.

Edward German, whose real name is German Edward Jones, was born at Whitchurch on February 17, 1862. He studied violin at the Royal Academy, and after some theatrical work became conductor at the Globe Theatre in 1889. He took the

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post at scant notice, for he was asked by the authorities, "Can you conduct?" and he decided that he could.

His incidental music to "Romeo and Juliet" made a name for him, and an orchestral suite in D minor also scored a success. His music to "As You Like It," "Richard III.," "Much Ado About Nothing," "The Tempest," and "Nell Gwyn" shows inimitable grace and appropriateness. An "English Fantasia" and the symphonic poem "Hamlet" were produced at Birmingham in 1897, and a symphonic suite, "The Seasons," at Norwich in 1899. He has written two symphonies, and a number of exquisite songs. The set of "Henry VIII. Dances," taken from his incidental music, have become world-famous for their graceful delicacy and charm, yet so elusive is fame that they are often spoken of as "the German dances by Henry VIII." The task of completing the "Emerald Isle" was by no means a light one, for when he took it only two of its numbers were finished, most of the rest merely indicated by melody, and the last thirteen wholly untouched. The bright and original flavour of German's music is all the more remarkable in consideration of the simple diatonic means by which he attains his results.

Another composer endowed with rare melodic

gifts is Arthur Somervell, whose Mass and "Forsaken Merman" are more extensive, but no less beautiful, than his many songs. A charming "Elegy" and "Ode to the Sea" have won fame for Robert Bridges, who has written the suite "In Arcady," and many lesser works, but is also best known by his songs. The music of Herbert Bunning has a warm Southern style, a result of his studies in Italy, while Samuel Liddle's "Arabian Love-Song" is but one of his many successes. The piano music of Algernon Ashton is of excellent standard. In more learned vein, Stewart Macpherson, leader of the Westminster Orchestral Society, has produced a good Mass, while Charles Wood's music to "Ion" and "Iphigenia in Tauris" revealed many high qualities. Alan Grey, Frederick Cliffe, and Arthur Hervey, belonging to a slightly older generation, have shown truly poetic gifts which entitle them to high rank. Hamish MacCunn, a Scotch graduate of the Royal College of Music, took his hearers by storm with his overtures, "The Land of the Mountain and Flood" and "The Dowie Dens o' Yarrow." His two operas, several cantatas, and numerous songs show that he is possessed of versatility as well as talent.

A set of young men, under the lead of Granville Bantock, have recently brought themselves into

prominence by means of the Queen's Hall Promenade Concerts, where their works, and those of other new composers, have been brought before the public. These men and others have in some degree headed a revolt against the formality of the Academy and the College, and the result has been to encourage originality in thought and expression.

Granville Bantock, who studied for a time at the Academy, came before the public with a cantata, "The Fire-Worshippers." His one-act operas, "Cædmar" and "The Pearl of Iran," show much richness of colour, and his musical ideas are always worthy of the great literary conceptions in which he delights. He has composed the overtures "Eugene Aram" and "Saul," the suite "Russian Scenes," and a number of songs; but his vastest work is the orchestral setting of Southey's "Curse of Kehama," in a series of no less than twenty-four symphonic poems. He is now head of the department of music in the Midland Institute at Birmingham, where his energy and mental breadth are producing excellent effect.

William Wallace, the oldest of the six, shows much power of imagination in his orchestral works, such as the music to Ibsen's "Lady from the Sea," and the new overture "Pelleas and Melisande." Erskine Allon's ballad, "Annie of Lochroyan," with

orchestra, a cantata, "The Oak of Geismar," and an overture, "The Maid of Colonsay," have made his early death much regretted. Reginald Steggall's *scenas* "Alcestis" and "Elaine" and his "Ave Maria" show expressive ideas and good treatment of the voice. Stanley Hawley has devoted himself to melodrama, or music to accompany recitation, while Arthur Hinton's songs, piano pieces, and "The Triumph of Cæsar," for orchestra, show great beauty.

Among younger men, Clarence Lucas is rapidly gaining a prominent place through his orchestral and piano works. Colin McAlpin has produced two operas, "Crescent and Cross" and "King Arthur," as well as the cantata "The Prince of Peace." C. E. Pritchard has written the opera "Kunacepa," on an Indian subject. Cyril Scott is rapidly winning fame, having composed five overtures, two suites, a 'cello concerto, and many chamber works and songs. Among other novelties heard at Queen's Hall in the twentieth century are York Bowen's symphonic poem "The Lament of Tasso," a Pastoral Suite by Garnet Wolseley Cox, the introduction to Ernest Blake's opera "Die Bretwalde," a rhapsody, "Into the Everlasting," by Rutland Boughton, W. H. Reed's "Suite Venetienne," Edgar Bainton's symphonic poem "Pom-

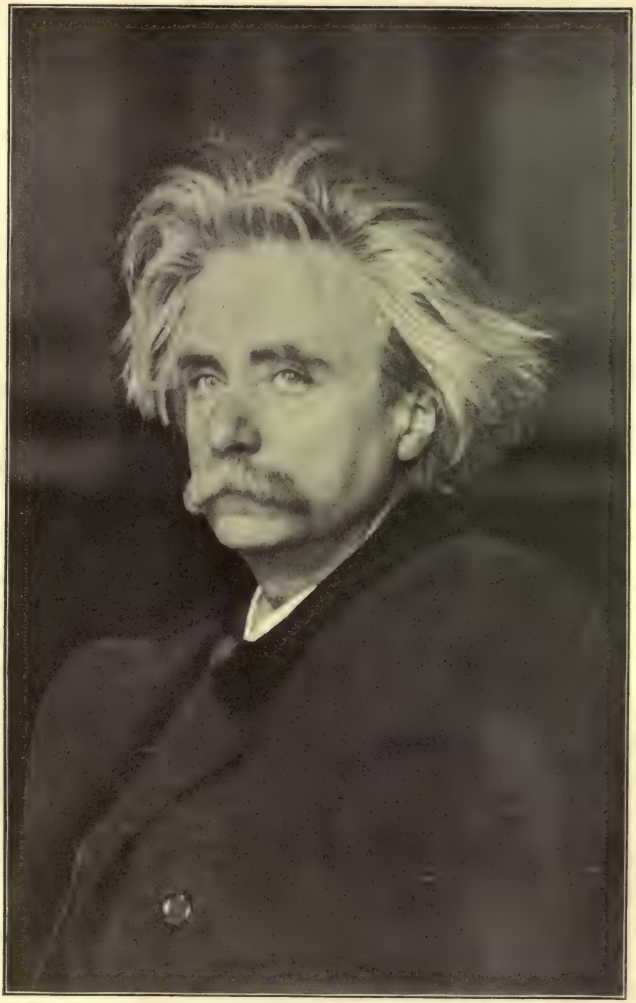
pilia," and a concerto by Nicholas Gatty. Among the women composers, Liza Lehmann is renowned for her beautiful vocal cycle, " In a Persian Garden," while Frances Allitsen has produced songs of remarkable grace. England's composers to-day are far more original than for many years, and it seems certain that some among these younger men will continue the work so nobly begun by Elgar, and add new lustre to English music.

CHAPTER X.

THE NORTHERN COUNTRIES

NORWAY is preëminently a land of song. Its gloomy forests, relieved by smiling meadows, and the impressive loneliness of its sombre fiords have at all times found musical expression. Its very folk-lore, half-Christian, half-pagan, lends itself naturally to tonal expression, and the melancholy sweetness of the Norwegian folk-songs renders them inexpressibly attractive. The Halling, the Springdans, and the Polska lend interest to the national dances, and give the Norwegian music a distinct flavour of its own. It seems as if native composers could not help realizing the force of their own folk-music; yet the Danish Gade, after studying in Germany, became in large measure a mere reflex of Mendelssohn. In the music of Grieg, however, these many beauties have found a truer expression than ever before in the history of any nation.

Edward Hagerup Grieg was born in Bergen on June 15, 1843. As with many musicians of genius,



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his artistic instincts were aroused in the home; for his mother, wife of the English consul at Bergen, was a woman of rare gifts, and trained him in piano and many childish studies. He developed rapidly, and soon began to show little attempts at composition. In a few years Ole Bull, also a native of Bergen, returned on a short visit, and was so struck with the excellence of these bits that he persuaded Grieg's parents to send him to Leipzig. Too eager work there resulted in a dangerous inflammation of the diaphragm, and laid the foundation of many later illnesses, but the young student completed his course in 1862. He then travelled to Copenhagen, to gain the acquaintance and guidance of Gade, under whose direction his early works were composed. At the same place he met Rikard Noordraak, who aroused his enthusiasm for the songs and stories of his native land.

After spending several years in Copenhagen, Grieg settled in Christiania, where he founded a musical society that is still flourishing. He travelled much in nearly all the European countries, but was always eager to return to his beloved Norway. Since 1880 he has settled near Bergen, where he dwells in a charming villa just outside the city. Here he lives with his wife, a woman of rare intelligence and charm, who has accompanied him

on his tours and sung his songs with inimitable grace. His life is of a retired sort, well in consonance with the excessive modesty of his character. When he makes his rare public appearances, to take part in a festival or produce a new work, he is the recipient of the utmost homage and consideration, and for once, in spite of the proverb, the prophet is not without honour in his own country. In later years he has drawn the government pension with which Norway endows those of her composers who have shown real genius.

In person he is slight, somewhat thin, and always active. His nervous temperament allows him little rest, and, when giving a concert, his excitement in the greenroom becomes marked. As an orchestral leader, however, he becomes calm, noble, and dignified, directing his men with gestures of firm and impressive simplicity.

His genius is essentially lyric and melodic, but this in no way detracts from the greatness of his purely orchestral works. The first of these, the beautiful "Autumn" overture, shows ample vigour and power, and its clearness of expression never becomes weakness. The Norwegian Dances mark the beginning of that characteristic style that is carried out in the melodrama "Bergliot," the two "Peer Gynt" suites, and "Sigurd Jorsalfar."

The piano concerto is one of Grieg's greatest works. Although showing some influence of Schumann, it is wholly original in effect, and the utmost perfection of melodic and harmonic architecture seems evident in each phrase, even to the superb cadenza in the first movement.

The Elegiac Melodies, the Norwegian themes, and the Holberg Suite, all for strings, are but further examples of the rich fulness of romantic expression that appears in all Grieg's compositions. The songs and choral works with orchestra show the same sympathetic treatment, while the chamber works, piano pieces, and songs with piano include some of the most exquisite gems in the entire musical repertoire. Grieg has shown an almost endless flow of wonderful melodic invention. To him is given that great gift of characterization, by which a composer may express a world of meaning in a few simple notes. In his works the dominant feeling is one of melting tenderness, of warm sentiment that seems never to lose its charm. It is the spirit of his native land that speaks, not merely as in the cruder forms of popular Norwegian music, but refined and etherealized by his own inspired genius. His wealth of melody and bold richness in new harmonic effects have caused many to name him as the greatest living composer.

Johann Severin Svendsen, though occupying a prominent position in Denmark, is really a Norwegian, having been born at Christiania on September 30, 1840. Son of a military bandmaster, he soon showed a taste for composition, and at the age of eleven wrote a violin piece. Four years later he entered the army, and he soon rose to the position occupied by his father. But he desired a more ambitious career, and entered the orchestra at Christiania. After a wandering tour as violin virtuoso in Sweden and North Germany, he obtained a royal pension, which enabled him to study at Leipzig. On graduating, he gave concerts in Denmark, Norway, and England, and stayed two years in Paris as a member of the Odéon orchestra. In the French capital he met and admired an American woman whom he afterward married in her own country. He knew Wagner at Bayreuth, and gained much benefit from a resulting friendship with the Countess Nesselrode. After a further sojourn in Paris, he returned to Christiania as orchestral leader, and in 1883 was called to Copenhagen, where he now resides, to fill the post of court conductor. Among his musical possessions is the baton formerly owned by Carl Maria von Weber, and inscribed with that composer's name.

In his student days Svendsen produced an octette that was played with great success by his comrades. Reinecke, on being shown the young pupil's work, declined to suggest any changes, but remarked, half in sarcasm, "I suppose your next work will be a symphony." In less than a week later Svendsen laid his Symphony in D before the astonished teacher. His later works include another symphony, the overture to Bjornson's "Sigurd Slembe," another to "Romeo and Juliet," four Norwegian Rhapsodies, the orchestral legend "Zorahayde," the "Carnival at Paris," the Funeral and Coronation Marches, a Wedding Cantata, violin and 'cello concertos, and the usual lesser compositions. He shows excellent mastery of orchestral effects, but does not possess the distinctive style of a Grieg or a Dvorák.

Christian Sinding was born at Kongsberg, Norway, on January 11, 1856, and is therefore one of the newer musical generation. He, too, studied at Leipzig, and afterward won a royal scholarship that took him to Munich and Berlin. He then returned to his native country, and settled in Christiania, where he became organist and teacher. He numbers among his compositions an excellent symphony, brought out under Weingartner and later in America; a piano concerto, pleasing because

of its melodic character; two violin sonatas, and other chamber music, and some remarkably attractive songs and piano pieces. Another prominent composer among the younger Norwegians is Ole Olsen, a native of Hammerfest, whose symphonic poem "Asgardsreien" is but one of his many successes. Gerhard Schjelderup is one of the moderns, and handles his orchestra with all the complexity and dissonance of a second Richard Strauss. Among the women, Agathe Backer-Gröhndahl stands at the head, both as pianist and composer.

The national opera of Sweden was brought into being by Ivar Hallström, soon after the middle of the nineteenth century. Haeffner, Dupuy, and Randel aided him in his efforts to build up a worthy school, and the result was decidedly successful. But now a still newer school of Swedish composers has arisen, and an intense national enthusiasm is in evidence. The movement shows the influence of Liszt and Wagner, with some of the programme music ideas of Berlioz and a trace of the earlier romanticism of Schumann, but back of it all is the plaintive sweetness of the native folk-music.

The first of the new romanticists to become famous was Anders Hallén. He was born at Gothenburg December 22, 1846. His studies took him to Leipzig, where he came under the tuition of Rein-

ecke, Rietz, and Rheinberger. On his return he became director of the Gothenberg Musikverein until 1878, and at a later date leader of the Stockholm Philharmonic Orchestra. From 1892 he has been conductor at the Royal Opera House in that city. His compositions include four operas, of which the first, "Harold the Viking," appeared in 1881. It was not altogether a success, but a better fate awaited his three later operas, "Hexfallan," "Valdemarskatten," and "Walborgsmässa." Among his instrumental works are the symphonic poems "Aus dem Waldemarssage," "Aus der Gustav-Vasa-Sage," and "Die Toten-Insel," as well as a couple of Swedish Rhapsodies. He has produced also several important choral works, such as "Styrbjörn Starke," "Vom Pagen und der Königstochter," "Der Traumkönig und sein Lieb," "Das Schloss im Meer," and others. His Swedish and German songs are of rare beauty.

Hallén has inclined to use Wagnerian effects. His music is massive and powerful, showing some of the sombre impressiveness of his native province of Bohuslän. The strength of passion in his works almost makes us overlook his occasional lack of individuality, and his melodic gifts win instant recognition. He strikes a happy note in his marches and dances, and shows much originality in employ-

ing the native style. He is not possessed of great skill in polyphony, but his rich instrumentation results in an excellent blending of the Wagnerian manner with the Swedish folk-song.

Emil Sjögren, born at Stockholm in 1853, was a pupil of the conservatory in that city, studying later under the great Kiel at Berlin. Since 1891 he has been organist at the Johankirke, in Stockholm. His work shows great harmonic richness, and a boldness in modulation that is sometimes carried too far, bringing about bizarre effects and a feeling of nervous unrest. His aim to emulate Grieg is thoroughly worthy, but in some of his progressions he throws moderation to the winds. His works, as nearly all others in his school, show the influence of the popular Swedish style, but in his organ music there is a trace of the rhythm and emotion of Schubert, while some of his compositions show a vivid power not unlike that of Mascagni, at the other end of Europe. He is too prone to repeat his thoughts, but he can build up great climaxes, especially in his chamber music. He excels in the smaller forms, and his piano cycles, such as "Auf der Wanderschaft," "Erotikon," the "Noveletten," and "Stimmungen," are among his best works. The three violin sonatas are excellent examples of their class, while his organ works, such

as the "Bacchanal" and the "Johannis-Kantate," are thoroughly effective. But his greatest popularity comes from his songs, and such lyrics as "Der Vogt von Tenneberg," the seven Spanish Songs, and the "Tannhäuser Lieder," are among the very best of Swedish vocal music.

Wilhelm Stenhammar was born in Stockholm in 1871. Much younger than Hallén or Sjögren, he became their pupil before growing into a position as their rival in fame. He holds the post of second opera conductor, and he has had some experience in leading the Stockholm Philharmonic Orchestra. He is a son of P. U. Stenhammar, who also did much for Swedish music. His operas, strongly Wagnerian in effect, do not possess lasting qualities, and such works as "Tirfing" and the "Hochzeit auf Solhaug" are laid aside after a few performances. But his smaller works, such as the piano sonata or the three "Phantasie-Stücke," show most decided excellence. He has written some large works for voices and orchestra, such as "Prinsessan och Svennen," "Snofrid," and the Dedication Cantata, also the orchestral ballad "Florez och Banzeflor," three string quartettes, and some song albums. His works show a delightfully youthful enthusiasm, and a warm richness of harmonic beauty. In this, as

in his polyphonic skill, he surpasses Hallén, though less able to create pregnant melodic thoughts.

Wilhelm Peterson-Berger is the most successful of the Swedish dramatic composers. Like Wagner, he writes his own librettos. He shows the influence of the Bayreuth master, but adapts it to the simpler vein of the Swedish song. Mozart is another guide for him, though the union of these two styles seems hardly possible. His operatic lyrics, as well as his songs, show a hearty warmth of feeling. They are sometimes of a rather pensive character, but generally full of a sunny, cheerful sweetness, and always eminently singable. His E-minor violin sonata and his male choruses are worthy works, but his chief reputation comes from his operas, which include "Sveagaldrar," "Das Glück," and the more recent music-drama "Ran."

Hugo Alfvén is the only prominent symphonist in Sweden. Born at Stockholm in 1872, he studied at the local conservatory and became a violinist in the Hofkapelle. His two symphonies, in F minor (1897) and D major (1899) have aroused great hopes for his future career. His violin sonata, Centennial Cantata, Triumphal March, and songs with orchestra, show a mastery of contrapuntal part-writing. He is to some extent a follower of Brahms, but his fine workmanship lacks the creative

inspiration of Hallén. His second symphony shows this weakness clearly, in spite of a great first movement, and he will not win real success until he becomes less intricate and abstruse.

Tor Aulin, the great violinist, was born in 1866. He studied the instrument with Sauret, and became Concertmeister in the Hofkapelle. He has been an active worker in the musical life of Stockholm, for the Aulin quartette and the Swedish Musical Union both owe their origin to him. He has written three violin concertos, while his Four Idylls also display remarkable beauty. He shows a slight influence of Schumann, but is distinctively national in style, and is gifted with real power of musical expression.

Erik Akerberg, director of the Harmonic Society, has produced the choral works "Der Fliegende Holländer" and "Törnrosas Saga," as well as orchestral and chamber works. His efforts are too ultra-Wagnerian, but in his songs he shows much beauty. Gustav Hägg, organist at the Klarakirche, is active in many forms besides those for his instrument. Bror Beekman has composed some worthy violin pieces and songs, while Gösta Geijer has written excellent solos with orchestra. P. Noderman, of Malmö, has produced the opera "König Magnus," and many children's songs. In

the field of piano music, prominence has been achieved by Ruben Liliefors, Patrik Vletbad, J. Erikssohn, L. Lundberg, and many others. Andersen is working in the symphonic field, while Widéen devotes himself to male choruses. Among the women, Elfrida Andrée stands first, while Helen Munktell, Valborg Aulin, and Alice Tégner have done sterling work.

In Denmark the chief composer for many years was Gade, and all others seemed obscured by his lustre. Even J. P. E. Hartmann, a man of great gifts, was forced into the background, and his son Emil, who died recently, was also little known outside of his native land. Svendsen has identified himself with Danish music, but the climax of his career seems past, and there is now more room for the younger men to make a name for themselves.

In opera, Denmark could show few great native productions before 1890. "Die Kleine Christine" and "König und Marschall" appeared in 1846 and 1878 respectively, and it seemed as if these would be the only important dramatic works of the century, when in 1892 August Enna won a popular triumph with "Die Hexe."

August Enna was born at Nakskov on May 13, 1860. Son of a shoemaker, he received little beyond the most ordinary education, both in his

native village and in Copenhagen, where the family settled in his tenth year. The boy was given chances in trade and in manual work, but did not enjoy either vocation. He had begun to practise piano by himself, and at the age of eighteen he received a few lessons in violin and theory, but all his deep knowledge of instrumentation was entirely due to his own efforts.

Not being proficient enough as violinist to enter the Copenhagen orchestra, he organized a small band and made a tour to Finland with it. On his return, after six months, he began composing for the stage, and his operetta, "Eine Dorfgeschichte," made his name known in the provinces. In 1883 he was Kapellmeister in a small theatre, for which he composed entr'actes and overtures when he was too poor to buy scores. In the next year his opera "Areta" was accepted at the royal theatre, but never brought out. A similar fate awaited a second opera, "Aglaia," but this is no longer in existence, for in the days of poverty its composer was forced to sacrifice the manuscript as fuel. An orchestral suite, produced at the Tivoli concerts, showed the influence of Delibes and Saint-Saëns, then Enna's favourite composers, while a symphony in C minor gained favourable notice from Gade and won its composer a prize.

With the money thus obtained, Enna travelled about and studied, but he did not cease composing. The first three acts of "Die Hexe" were written in foreign lands, while the fourth was finished at home. Poverty still pressed hard, for teaching and piano playing in a restaurant brought little revenue. The opera was accepted by the royal theatre in 1889, but laid aside and forgotten for over two years. It was then accidentally inspected, and its beauty charmed Svendsen, who aided in having it produced. Only after its great and sudden success did it become known that the composer had been almost driven to end his career, for lack of the sheer necessities of life. "Die Hexe," after Arthur Fitger's drama of the same name, aroused wide-spread admiration for the boldness and skill with which its young composer, hitherto unknown, handled his orchestral masses and created his dramatic effects. His vocal fluency and melodic excellence, perhaps inherited from an Italian grandfather, won the favour of the public at an instant's notice.

After this first success came "Cleopatra," written with all the enthusiasm aroused by the warm reception of the earlier work. "Cleopatra," however, met with some coldness when first brought out, and it is only in the most recent years that it has received full recognition. This is due in part

to some alterations made by the composer, but better artists in the cast and a more adequate stage setting have probably revealed beauties that were unnoticed before.

"Aucassin and Nicolette" and "Lamia" came next in order of composition, but a new renown awaited the composer in the field of the fairy opera. If Humperdinck has done well in employing Grimm's tales, certainly Enna acted wisely in setting the works of his well-loved countryman Hans Christian Andersen. "Das Streichholzmädel" (The Little Match-Girl) won most decided appreciation, not only in Denmark, but also when produced in other lands, such as Germany, Austria, Holland, and Russia. Enna has been eminently successful in imparting the charm of simple pathos to the music, and its direct, appealing beauty wins all audiences. Enna has done further work in this direction, his later efforts being "Die Erbsenprinzessin," "Die Schäferin und der Schornsteinfeger," and "Ib und die kleine Christine." He is at present busied with two more of these fable-operas, "Die Geschichte einer Mutter" and "Die Nachtigall," while his work in other directions includes "Heisse Liebe" and a proposed sequel to "Cleopatra." Enna is at present the only operatic com-

poser of Denmark who is known outside of his native land.

The death of Lassen removed a prominent figure from Danish musical life, for his familiar songs gained even more fame for him than his operas and orchestral works. Among the other men, the name of Otto Malling is mentioned with much praise because of his piano pieces and other works. Victor Bendix, formerly a pupil and protégé of Gade, lives in Copenhagen as piano teacher and conductor, and has composed three symphonies, including the "Felsensteigung" and the "Sommerklänge aus Südrussland." Joachim Andersen, court conductor since 1895, is a flutist, and has written much for his instrument. Attrup, another pupil of Gade, succeeded his master as organ teacher in the Copenhagen conservatory, and has composed songs as well as organ works. Emil Hornemann is responsible for the overtures "Aladdin" and "Heldenleben," while August Winding, director of the conservatory, numbers sonatas and a violin concerto among his works. Ludwig Schytte, who makes his home in Berlin, was originally a pharmacist, but afterward a pupil of Neupert and Gade, and a friend of Liszt. His piano pieces, as well as a concerto and many studies, have made his name known, while his stage works con-

sist of "Hero," widely given, the burlesque operetta "Circus-Damen," the very successful pantomime "Atelderspuck," the recent comic opera "Der Mameluck," and "Die Schwalbe," in preparation for an early date.

Finland, too, has added new names to the roll of musicians. This land of sorrow and sublimity, this Suomi with its heaths and forests and thousand lakes, is the home of beautiful poetry. The Kalevala, the national epic, may not equal the Homeric poems in power, but it tells the legends of the Finns much in the same way that the Iliad narrates those of the Greeks. It is even said that Longfellow borrowed the incidents of his "Hiawatha" from the Kalevala, though this was merely a chance resemblance. Then there are the Kanteletar, or short lyrics, sung to the steel-stringed lute that goes by the name of Kantele. The imaginative beauty in these two groups has ever been the delight of the Finnish people. They were first formulated and arranged by Elias Lönnrot, in the early part of the nineteenth century.

The earliest composer of Finland was Bernhard Crusell, who lived from 1775 to 1838, and spent the greater part of that time in Sweden and Germany. He set melodies to Tegnér's "Frithjof," and composed an opera, "Die Kleine Sklavin."

But the real father of Finnish music was Fredrik Pacius, who was born in Hamburg in 1809, but passed his life in Finland. To him is due the national hymn, "Wärtland," in which the glowing patriotism of Rüneberg finds an echo in the deep inspiration of the music. "Suomi's Song" also brought him immortal fame. He was a violinist, a follower of Spohr, and a prolific composer, as well as a teacher in the university at Helsingfors. His first opera, "Kung Carls Jakt," was the earliest dramatic work in Finland, and his "Lorelei," in Wagnerian vein, and the Singspiel "Die Princessin von Cypern," brought him new laurels. When he died, in 1891, the entire nation mourned for him. His son-in-law, Karl Collan, composed two very popular choral marches, "Wasa" and "Savolaisen Laulu."

Filip von Schantz, who died in 1865 at the age of thirty, was a richly gifted musician, who wrote songs, choruses, and lyric cantatas. Carl Gustaf Wasenius lived at Abo, the former capital, where he conducted and directed the organ school. Conrad Greve, of the same place, wrote music to Berndtson's historical drama, "Aus dem Kampfe des Lebens." A. G. Ingelius composed songs that were full of wild spirit, while F. A. Ehrstrom wrote simpler and more popular melodies, and K. J. Mohring devoted

himself to male choruses. Gabriel Linsén was another early writer of popular songs. The lyrics of the people still show traces of the old runic style, and the odd 5-4 rhythm adds a touch of weirdness that enhances their charm.

Richard Faltin, the successor of Pacius, was born in 1835. He founded the Gesangverein, and gave classical German music. He still lives, in Helsingfors, where his work as teacher of piano and organ is no less renowned than his many songs, choruses, and cantatas. The director of the Musical Institute is Martin Wegelius, and his labours in placing it on a firm foundation have been of the utmost value. His songs and choral numbers show many beauties, his overture to the tragedy "Daniel Hjort" is a worthy work, and his historical writings are of unusual excellence. Robert Kajanus is the founder and leader of the Helsingfors Philharmonic Orchestra and the Symphonic Chorus. His works include the symphonic poems "Aino" and "Kullervos Trauermarsch," on subjects from the Kalevala, a Finnish Rhapsody, and "Summer Reminiscences," based on national themes.

Armas Järnefelt, born in 1869, is one of the young nationalists. His orchestral suites and the symphonic poem "Korsholm" show rich instrumentation, lyric beauty, and an epic power of utter-

ance. Ernest Mielck, who died at Lucarno in his twenty-third year, composed a symphony and other orchestral works of such expressive charm that he has been called the Finnish Schubert. Oskar Merikanti, born in 1868, produced an opera, "The Maid of Pobja." Erik Melartin, another song-writer, studied in Vienna and in Italy. Ilmari Krohn has composed motets and instrumental works, while he is also known as a teacher at the Helsingfors Hochschule and an interesting magazine writer. Emil Genetz aroused enthusiasm with his "Heraa Suomi" ("Awake, Finland!") and other male choruses, while Selim Palmgren has produced songs and piano pieces of much brilliancy.

But the greatest of the Finnish composers, the only one who draws the government pension for musical excellence, is Jean Sibelius. He was born in 1865, and brought up for the legal profession. But he knew how to play the violin, and decided on a musical career, studying first under Wegelius, then with Albert Becker at Berlin and Goldmark in Vienna. He then returned to Helsingfors, where he now heads the younger school of Finnish music. His two symphonies, though well-planned works, are marked with some reserve of expression. He is more inspired in his symphonic poems, such as

JEAN SIBELIUS.

"Kullervo," with soloists and chorus, and the companion legends "The Swan of Tuonela" and "Lemminkainen," from the Kalevala. "Islossningen," "Sandels," and "Snöfrid" also demand a chorus. His other compositions include cantatas, vocal ballads, the suite "Carelia," string quartettes and quintettes, piano pieces, songs, and male choruses. His suite "King Christian IV." is a remarkable work, and the Elegy from it is thoroughly typical of the deep earnestness of the Finnish nature. Sibelius has added new lustre to the musical fame of his country, and has proven himself a composer of real greatness.

CHAPTER XI.

THE NATIONAL RUSSIANS

To understand properly the music of Russia, the hearer should be familiar with the country and its history; not its geographical limits merely, but its vast stretches of steppes, its lonely summers, its dreary winters, and the patient poverty of its long-suffering peasants; not the dry record of its past, but its legendary lore, the dramatic deeds of its heroes, the poetry of Pushkin and Gogol, and the realism of Tolstoi and Turgenieff. Striking as the Russian music is, it becomes doubly significant when its meaning is understood, and the conditions under which it came into being are appreciated.

The folk-music, the melodies of the people, trace their origin back to pagan times, and include epic chants of martial glories, songs of weddings and of funerals, weirdly beautiful cradle-songs, and even traces of invocations to the old gods. In more modern times came the lyrics of the peasantry, for the Slav is eminently musical, and sings while

he works. All these melodies display the most piquant variety of pleasing but unexpected progressions; the harmonies, with their plagal and Phrygian cadences, possess a crystalline purity, and their very strangeness opens new vistas to the imagination; and the rhythm, delicate, capricious, shifting in an instant, is always in perfect accord with the words. Every accent, every emotion, is found in this folk-music; at times an almost savage strength and spirit, at times a majestic tranquillity, sympathetic grace, and brisk gaiety, but more often a profound melancholy.

The church music, too, flourishes in unusual purity. The older czars had their royal choruses in Moscow, which in later days have become the glory of the imperial chapel. The voices are chosen from among the most beautiful that can be obtained, chiefly from the Ukraine district, where the best are always to be found. The Greek Church allows no instruments, and the rich, full voices, trained to perfection, produce a remarkable effect when singing in the unusual modes that are generally employed. It was for this ecclesiastical service that Bortniansky, in the latter part of the eighteenth century, wrote his music to forty-five different songs.

It was even earlier than this that Italian opera

was first imported into Russia. The Neapolitan composer Araja, called to court by the Empress Anne Ivanovna, produced several operas at St. Petersburg, and in 1755, at the request of the Empress Elizabeth Petrovna, set a Russian text for the first time. Under Catherine II. opera flourished as never before, although still in Italian, and the composers Galuppi, Traetta, and Paisiello were called in succession by the authorities. Sarti and Martini came afterward, and even Cimarosa spent three profitable years at the capital. In 1803, Italian opera gave way to the French article, and among others Boieldieu passed many years in Russian service.

Meanwhile there were quite a number of works in Russian, but these were always due to foreign composers. The Venetian Cavos, however, became so identified with music in Russia that he might almost have been counted as a native. One of his subjects, "Ivan Sussanina," was destined to be employed later as the origin of Russian opera. In the early part of the nineteenth century Vertowsky produced a number of successful works, of which "Askold's Tomb" remained longest in favour; but he lacked the musical training needed to give his works permanent historical value. It remained for Michael Ivanovitch Glinka to become the real founder of a

native school of opera, and his "Life for the Czar" was received with profound enthusiasm by the entire nation.

Other composers followed, the best of whom were Dargomishky and Seroff. The career of the former extended until recent years, and his later works show that the Wagnerian style had no less influence in Russia than elsewhere. Meanwhile instrumental music grew also. The rich melodic beauty of Rubinstein was for many years taken by Europe as the true type of Russian music, and only the more passionate power of Tschaikowsky placed it in the background. But even Tschaikowsky is not considered truly Russian, and is accused by his countrymen of being too German.

Of the five men who joined in an effort to make Russian music distinctively national, Mily Alexejevitch Balakireff, if not the greatest composer, may at least be justly called the founder of the movement. He was born at Nijni-Novgorod on January 2, 1837. After his education at the University of Kazan, he returned to his native city, where he came under the influence of Alexander Oubilicheff. This man, a retired diplomat who lived on his estate, was a decided conservative in music, and had written important works upon Mozart and Beethoven. Balakireff, however, was

already an independent in spirit, and profited rather in a technical way than in theoretical guidance.

He was scarcely twenty when he settled in St. Petersburg, where he made his début as a pianist and studied music with deep earnestness. At that time he became acquainted with Glinka, who displayed much sympathy for the young enthusiast. Soon afterward he met César Cui, with whom he quickly became intimate. The constant exchange of ideas between the two, and their discussion of artistic subjects, soon led them to the principles of nationalism upon which the new Russian school was to be based.

Balakireff was also active in other directions. His piano playing won him some measure of fame, and in 1862 he founded the Free Music School and organized the concerts which were destined to make known the works of the five associates. He made a thorough study of the popular music of his nation, for according to his ideas this should form the basis of all Russian music, fashioned into classical form much as Dvorák wrote the New World Symphony. In 1866 he made an excellent collection of popular songs and melodies. Soon after this he was entrusted with the leadership of the concerts given by the Imperial Musical Society, and still later he became director of the chorus in the imperial chapel.

MILY ALEXEJEVITCH BALAKIREFF.

His own compositions are not many, but are distinguished by their beauty. They include a symphony, three overtures (on Russian, Czech, and Spanish themes respectively), the symphonic poem "Russia," an overture, march, and four entr'actes for "King Lear," and the symphonic poem "Tamara." The last is a richly coloured work, based on a legend of the Caucasus. Tamara was a captivating but cruel princess, who lived in her tower in the gorge of Darial, through which ran the river Tarek. When a cavalier came in the evening, there would be a night of feasting and revelry, but in the morning the river would bear away his corpse. Another Oriental subject is the difficult piano fantasie "Islamey." His other works include mazurkas, some four-hand pieces, and a score of songs. After a life of activity, Balakireff has become the prey of religious mania, and is now estranged from his former friends.

Here is what Cui has to say about his friend: "A musician of the first rank, an inexorable critic of his own works, thoroughly familiar with all music, ancient as well as modern, Balakireff is above all a symphonist. In vocal music he has written only twenty romances, but they are distinguished by broad and limpid melody, elegance of accompaniment, often also by passion and

abandon. Lyric beauty is everywhere in evidence. They are impulses of the heart, expressed by delicious music. In form they stand midway between the works of Glinka and Dargomishky and those of the composers who followed him."

César Antonovitch Cui, the friend, comrade, and coworker of Balakireff, was born at Vilna on January 6, 1835. He was the son of a French soldier, Antoine Cui, who settled in Russia after Napoleon's defeat and proved himself a man of intellect and an excellent French teacher. César Cui, like his father, followed a military career, and graduated from the Engineers' School in St. Petersburg. He is at present a major-general, and professor of fortification in the military schools of the capital. With such a responsible position, his love of music must certainly have been sincere, or he would never have taken the time for his many efforts in composition and criticism.

After some lessons with Hermann and Dio, he became a pupil of the celebrated Polish composer Moniuszko, but it was really Balakireff who aroused his enthusiasm for the art, and caused him to study further by himself. His first opera, "The Prisoner of the Caucasus," based on an early poem of Pushkin, was not given until 1883, long after his "William Ratcliff" and "Angelo" had appeared.

CÉSAR ANTONOVITCH CUI.

" Ratcliff " is based on Heine's tragedy, while " Angelo," the composer's favourite, is modelled after Victor Hugo's drama. " Le Filibustier " was written for France, to a libretto based on Jean Richepin's work, while " The Saracen " is founded on " Charles VII. chez ses Grands Vassaux," by Dumas. It seems somewhat strange to find Cui, the literary champion of the Russian school, choosing so many subjects from foreign countries. None of his operas has met with real success, and even his own fellow countrymen accuse him of lacking melodic originality. There is no plagiarism in his works, but the themes are merely echoes of previous composers, and not radically new or interesting. His other works include songs, piano pieces, choruses, orchestral scherzos, symphonies, and the comic opera " The Mandarin's Son."

The theories of the new Russians bear a singular resemblance to those of Wagner. Like him, these composers revolted against the inanities of the old Italian opera, which was merely a singing-concert, almost wholly devoid of real artistic worth. They insisted that operatic music must be of intrinsic merit; that after Schumann and Beethoven the symphony could say nothing new, but reform was needed in opera. They held it necessary that the music should illustrate the drama, and that the

drama should be worthy. Excellence in vocal execution, beauty in scenery, the gorgeous effect of stage pageantry, the charm of the ballet should not be allowed to tempt a composer to introduce trivial music into his score.

All this sounds as if adopted directly from the Wagnerian publications, yet the Russians have in large measure proceeded along their own lines. Doubtless the charm of the Russian folk-music, no less than the symphonic beauties of the German school, bred a discontent with the meaningless Italian roulades. In fact, Cui has very little to say in praise of Wagner, and alludes to his music-dramas as an enormous mystification, which deceived even their composer. "It is probable," writes Cui, "that he took his sounds, so void of ideas, for real music, his prolixity for divine melodic utterance, and that he believed each of his notes worth its weight in gold. I would like to preserve my compatriots from the dangerous contagion of Wagner's decadence; whoever loves his music ceases to appreciate real music; whoever admires his operas holds Glinka as a writer of vaudevilles. The desire to find something deep where nothing exists can have only dangerous consequences." After alluding to the evil effect of Wagnerian enthusiasm on Joseph Rubinstein, Cui continues: "There is

no doubt that the music of Wagner was a partial cause of the death of his royal friend, . . . and I certainly hope that he will not trouble me with his anti-musical operas." Yet in spite of this attitude, Cui could appreciate real musical worth, and with the exception of his operas his own compositions show great excellence.

Modest Petrovitch Moussorgsky was by all odds the strangest figure in the musical coterie. Born at Karevo on March 28, 1839, he obtained his schooling in the capital, and like Cui received a military training and became an officer. He was not without musical training, and after early lessons from his mother he would improvise themes to represent the heroes of childish lore. In St. Petersburg he came under the tuition of the pianist Herke, but in spite of that master's unusual kindness, the pupil was little amenable to rules and discipline. In less than a year of military service this trait caused him to resign his army post altogether.

The life of Moussorgsky, with its fondness for drink and its many excesses, was that of a Bohemian whose dominating passions and almost savage independence of spirit could brook no restraint. After wasting time and money for several years, during which he lived partly with his mother, and partly at his brother's home, he devoted himself

to the insipid work of translation. This was followed by a post in the department of civil engineers, but his restiveness again caused a resignation. After another period of misery came more employment, this time in the forestry department. Always hard to satisfy, he soon changed to the department of control, after which he left the government service altogether. He made a successful musical tour with Mlle. Leonova, a famous singer, but his health was too far gone for him to continue in this field, and he died in 1881, on his forty-second birthday.

In 1862 a meeting with Borodin, leading to a close friendship, caused an acquaintance with Balakireff, and the pair became members of the little circle which was completed by the renowned Rimsky-Korsakoff. If Moussorgsky lacked musical training, and was ignorant of some of the simplest rules of composition, the weird and formless character of his music did not entirely obscure the charm of his wonderful faculty for melody of the most original and striking character.

Moussorgsky has been spoken of as a poet by nature, expressing his great thoughts in the form of an art that he had not mastered. The deep misery and the strong passions of humanity find an echo in his wild utterances, and their force

MODEST PETROVITCH MOUSSORGSKY.

is unmistakable. Those that were revised after his death show a smoother form, but lack the savage power that seemed his especial gift. His songs, his choruses, his piano pieces, all show the same rugged strength. He wrote larger works, and even entered the operatic field with "Boris Godunoff" and "Chovanstchina," but in these his lack of training showed itself, and they never met with favour until smoothed and polished by his more learned friends. Such was the case with his symphonic work, "Une Nuit sur le Mont-Chauve," and the "Intermezzo," both of which were remodelled by Rimsky-Korsakoff. His "Defeat of Sennacherib" is but one of many Hebraic Choruses. The "Tableaux d'une Exposition" are among the best of his piano works, while his songs include settings of Goethe and Heine as well as Russian poets. Before his death Moussorgsky sketched one act of "Mlada," and planned to set Gogol's "La Marieuse."

Alexander Porphyrjevitch Borodin was born at St. Petersburg on November 12, 1834. Through his father he was descended from the princes of Imeretia, the loveliest of the old kingdoms of the Caucasus, breathing the fragrance of the Orient. Its ancient kings, it is said, boasted descent from David, and bore a harp and a sling as coat-of-arms. Borodin became a scientist of the first rank, for,

after his studies at the Academy of Medicine and Surgery under Zinine he succeeded his master as professor of chemistry. Among other scientific researches he published several chemical works that made him known in Germany as well as Russia. He became one of the most earnest partisans of the higher education for women, and aided in founding a medical school for them, where he taught chemistry and worked actively until his death. He regarded science as his life-work, and often refrained from publishing his compositions, as he considered music merely an avocation.

Yet he commenced to compose at an early age, almost by instinct. At thirteen he wrote a concerto for flute and piano, and soon afterward a scherzo for piano and string sextette. It was only after 1862, however, when he became a member of the group of nationalists, that he devoted himself seriously to composition. Five years later his first symphony was completed, and produced soon after by Balakireff. Encouraged by the success of this work, he began an opera on Mei's drama, "The Czar's Betrothed," but did not complete it. He produced then a number of songs, such as "La Mer," "La Princesse Endormie," "Vieille Chanson," and others. These are usually painted in sombre colours, and Borodin has shown himself

ALEXANDER PORPHYRJEVITCH BORODIN.

a master of dissonance who is at times too much devoted to effects of cacophony. But there is real greatness, also, in the works.

At this time he wrote one act of "Mlada," the composite work produced to order by himself, Cui, Moussorgsky, and Rimsky-Korsakoff. This device of working together has been followed by some of the younger composers, who gave homage to their publisher Belaieff by writing different movements of a quartette on the notes B, La, F. Borodin continued his operatic labours by writing "Prince Igor," which was not produced until after his death.

In the instrumental field a second symphony was as successful as the first, and a third, incomplete, has been finished by Glazounoff. An orchestral scherzo and two delightfully original quartettes are also worthy of mention, and his choral and piano music displays the same qualities as his greater compositions. His style is somewhat complicated, at times contrapuntal, and full of bold harmonies. He lacks something of unity and simplicity, but atones for it by the power of his expression and the national, almost personal, flavour of his music.

His "Steppenskizze" was the first of his compositions to become known in America. It is a symphonic sketch depicting the great Eastern

steppes, with all their vast extent and deep loneliness. Then comes the refrain of a Russian song, followed by a melancholy chant of the Orient. Steps of approaching horses and camels are heard. A caravan, escorted by Russian soldiers, traverses the immense desert, and proceeds confidently upon its long journey, advancing always. Songs of Russians and of Asiatics mingle in the same harmony, and the whole dies away in the distance, leaving the desert to its loneliness once more. All this is skilfully portrayed, with admirable Oriental colour.

"Prince Igor" is based on an old epic, wrought into modern form by Pushkin. The narrative deals with Igor's expedition against the warlike Polovtsi of the southeast, just as the Chanson de Roland deals with the war of France against the Moors. A prologue shows the prince and his army in preparation, and a start is made in spite of the evil omen of an eclipse. The first act shows Igor's native city, where his wife Yaroslavna rules. Her brother Galitzky, with the aid of two deserters, tries to undermine her influence, but news of Igor's defeat arouses renewed loyalty. The second act takes place in the camp of Khan Kontschak, the hostile leader, and introduces a banquet and festival. In the third act Igor, now a prisoner, plies his captors

with drink, and escapes; but his son Vladimir, who loves the khan's daughter, remains behind. In the last act Yaroslavna is lamenting by the ruins of the palace, when Igor rides in with his companions, and the joyful reunion brings the opera to a happy close.

Written in spare moments taken from medical commissions, boards of examination, lectures, and laboratory work, the music shows a delightful freshness. Borodin used to say that he could only take the time to compose when he was ill, so that his musical friends would often wish him sickness instead of health. The music of " Prince Igor " does not aim to illustrate theories at the expense of beauty, but is written in clear, melodic style, with much *cantilena.* After the composer's sudden death, at a lively evening party in his house, the opera was finished by Rimsky-Korsakoff, while Glazounoff performed the feat of writing the overture from memory, having once heard Borodin sketch it out on the piano.

The greatest of the five national composers is by all odds Nicolai Andrejevitch Rimsky-Korsakoff. He was born at Tikhvin, in Novgorod, on May 21, 1844. Like some of his fellow composers, he entered a government school, devoting himself to the naval branch. At a later period he became

music-inspector of the Russian fleet, and he now possesses the rank of admiral. Unlike Borodin, he made music his most important life-work, and he is the most prolific as well as the most famous member of the group.

His operatic activity began in 1873, with "Pskovitjanka," based on Mei's drama — a pleasing work, with many Russian themes ingeniously woven into the score. Seven years later came his famous "May Night," founded on a popular tale of Gogol. After a period of two years the remarkably beautiful "Snegurotschka" (Snow Maiden) appeared, in which the fairy legend of Ostrowsky was set to captivating music. "Mlada," the fourth opera, on the same subject that had already been treated piecemeal by four different composers, showed rare gifts of modulation. "Christmas Night" was inspired by another tale of Gogol, the same that gave rise to Tschaikowsky's "Vakula the Smith."

"Sadko," produced in 1896, is based on an old Novgorod story of a merchant-bard who catches miraculous fish and wins wagers by the aid of the sea-king. On a voyage, however, his ship stands still, and he must give himself as ransom. He marries the sea-king's daughter, but the strains of his *gussli* at the wedding-feast cause dances that arouse storms and wreck ships. To prevent further

damage St. Nicholas breaks the strings, and Sadko returns home. But his faithful bride follows him, and becomes the river Wolchow, which flows by the city.

"Vera Scheloga" was a prologue to the first opera, "The Maiden of Pskoff." "Mozart and Salieri" is a one-act version of Pushkin's poem, based on the suspicion that Mozart was really poisoned by his Italian rival. "The Czar Sultan" treats another of Pushkin's many subjects. "Servilia," dealing with Christianity in old Rome, was somewhat too harmonic and uninspired, and met with comparative failure, but in "The Immortal Katschschey," given in 1903 at Moscow, another legendary subject was treated with fair success.

The most important opera of Rimsky-Korsakoff is probably "The Czar's Bride." Produced first in 1901, it met with pronounced success, and its comparative resemblance to the operatic style of Western Europe will undoubtedly cause it to be chosen by foreign nations in preference to his other works. Its plot deals with the imperial custom of choosing a bride. Ivan IV., the Terrible, selects Marfa, a merchant's daughter, who is madly loved by the officer Griaznoi. The latter seeks a potion to make her forget Lykoff, her former betrothed, and love him alone. But his discarded sweetheart Ljubascha

substitutes a poison, by which the famous beauty of Marfa is destroyed at the time of the Czar's choice. Griaznoi, learning the truth, stabs Ljubascha and gives himself up to the authorities. The music to this tragic plot is of rare melodic beauty, truly national in style, and showing in every measure the inspired hand of a master. The overture has already become familiar to symphonic audiences in the United States.

Rimsky-Korsakoff has been active in other fields than composition. He became the head of the Free School of Music in 1874, where he planned a magnificent course of instrumentation, and led the concerts for many years. At a later date he became assistant conductor of the Imperial Orchestra, and for a long time he was leader of the Russian Symphony Concerts, now conducted by Liadoff and Glazounoff. He has travelled much in foreign countries, and led many orchestras on these trips. His work in completing unfinished compositions has already been indicated.

His instrumental compositions have won him even more fame than his operas. Of the three symphonies, the second, "Antar," is a wonderful example of programme music. It is based on the old Arabic legend of the warrior Antar, who retires to the ruins of Palmyra, full of hatred for the

race of men who return him evil for good. He rescues a gazelle from a monster, and in a vision sees the fairy Ghul-Nazal, Queen of Palmyra, who had been in the form of the gazelle, and is granted three wishes. All this is portrayed in the first movement. The second shows the delights of revenge, while the third portrays the joy of power. In the fourth movement the last wish, love, is granted, and Antar returns to the fairy. But his life depends upon this love, and when, after long happiness, he begins to gaze longingly at the horizon, she gives him a last burning kiss, and he expires in her arms.

"Scheherezade," a symphonic poem, is rich in Oriental colouring, and its four movements depict stories from the Arabian Nights. "Sadko" is another symphonic poem, on the same subject as the opera. There is also a symphonietta, on Russian themes. Two great overtures are frequently given, one on popular tunes, the other, "The Russian Easter," on church melodies. For orchestra the composer has written also the Serb Fantasie, a Spanish Caprice, and a Fairy Legend. His piano music includes a suite, on the notes B, A, C, H, a set of four Morceaux and another of three, and six fugues. His concerto, dedicated to the memory of Liszt, is a noble and dignified work. For voice

he has written a number of songs, the cantata "Switezianka," and several *a capella* and other choruses.

The position of Rimsky-Korsakoff has been well stated by the French critic Jean Marnold, who writes: "Of all the Slav composers, he is the most notable, the most charming in his music. He has not been equalled by any of his countrymen in his skill in handling orchestral colour, an art for which the Russians have long been noted. . . . His inspiration is something exquisite, and the inexhaustible transformation of his themes is most skilful and interesting. Like other Russians, he sins through lack of cohesion and unity, and especially through a want of true polyphony. . . . But the descriptive, dramatic intention is realized with unusual surety, and the ease of construction, the breadth and well-ordered progression of combinations, show a mastery and originality that are rarely found among Northern composers, and that no other of the great Five ever possessed."

CHAPTER XII.

THE NEW RUSSIANS

THE art of music in Russia has been almost wholly a growth of the last hundred years. The imperial theatres were founded in the eighteenth century, but for a long period they produced only foreign works. There are two of these theatres, one in Moscow and one in St. Petersburg, and they play an important part in the musical life of those cities. The orchestras of both do not confine themselves to opera, but give each year a series of symphony concerts, at which new works may be brought out. The directors of the St. Petersburg organization are Napravnik, Kruschevsky, and Blumenfeld, while Altani and Ivranek are the leaders in Moscow.

The Imperial Russian Musical Society has been another powerful influence in uplifting the standard of music. It was founded by Rubinstein in 1857, and has grown steadily ever since that date, until now it consists of twenty-one sections in different

localities. The St. Petersburg branch was instrumental in founding the conservatory, while the Moscow section, organized in 1860 by Nicholas Rubinstein, transformed the music-school of that city into another great conservatory. No less than twelve other music-schools have been founded by the organization in various cities, and every section makes efforts to organize regular series of concerts. Sometimes there is no permanent orchestra, and players are borrowed from the local theatres. In nearly all the cities the larger concerts are supplemented by a string quartette series.

There are some private enterprises which have been able to win a measure of success. The best of these is the Moscow Philharmonic Society, whose conservatory is now firmly established. The St. Petersburg Philharmonic is less important, but does good service. In the capital there is also a chamber music club, organized by Mitrofan Belaieff, which gives four concerts during the season. There are as many as four good singing clubs, those of St. Anne, St. Katharine, St. Peter, and the Liedertafel. The Russian Symphony Concerts, founded by Belaieff and conducted in part by Rimsky-Korsakoff, have become important events. Moscow possesses a Choral Union, led by Ippolitoff-Ivanoff, a Liedertafel, and other lesser societies.

In Moscow, too, is a most excellent private opera-house, the term private merely implying non-support by the government or the Imperial Society. Kieff possesses a Literary and Artistic Union that shows much activity. There are many excellent operatic companies in various parts of the empire, that at Perm and the South Russian troupe of Prince Zeretelli being especially worthy of mention. All these different organizations, with the Court Chapel at St. Petersburg and the Synodal School for Church Music at Moscow, afford new composers many chances for a hearing.

Of the younger men who have grown up under these conditions, Alexander Constantinovitch Glazounoff is undoubtedly the greatest. Born at St. Petersburg on August 10, 1865, he commenced to study music at the age of nine. His first lessons were in piano, but the teacher considerately added some theory. Glazounoff went to the Polytechnic Institute, from which he graduated at eighteen. Son of a rich bookseller, he was enabled to devote himself wholly to musical study, and had no need to adopt any more definite vocation. At the age of fourteen he had been placed under Rimsky-Korsakoff, and four years later he made his first public appearance as composer with a symphony. It was

the success of this work that decided him to adopt a musical career.

It was this symphony, with its instrumentation remodelled, that was given once in Weimar, and caused Liszt to congratulate the young composer and predict a great future for him. A little later he conducted his second symphony at the Paris exposition of 1889, and produced his first symphonic poem, "Stenka Rasine." The latter is based on an old Volga legend of a pirate who captured a lovely Persian princess. The music is built on three main themes, a brusque, savage motive for the pirate, an entrancing melody for the princess, and the constantly recurring refrain of the Volga sailors.

The early works of Glazounoff show a tendency to fantastic and imaginative subjects. The haunting beauty of the forest, the inspiring charm of spring, the compelling magic of the sea, the gorgeousness of the Orient, the majesty of the historic Kremlin, all find an echo in his great orchestral poems and rhapsodies. His symphonies now amount to seven, rich in harmony and full of the rarest melodic beauty. He wrote a Triumphal March for the Chicago exposition, and a Coronation Cantata for the Czar. His early overtures are based on Greek themes, but the "Carnival" and the

ALEXANDER CONSTANTINOVITCH GLAZOUNOFF.

"Ouverture Solennelle" are again in the glowing style of vivid colouring to which he has accustomed his hearers. In 1899 he became professor of instrumentation at the St. Petersburg conservatory, and he is associate conductor of the Russian Symphony Concerts, but his activity in composition remains undiminished.

Of his eighty or more published works, a large proportion is for orchestra. Besides those already mentioned, there are ballades, marches, suites, rhapsodies, mazurkas, an elegy, and other numbers, to say nothing of songs, cantatas, and instrumental melodies with orchestral accompaniment. For a time Glazounoff renounced his early style, and wrote serious works in German vein, but now he has become devoted to the ballet. As all musicians know, this is not merely a stage dance for agile females, but a real pantomime, with a definite plot, that lacks words, and must therefore be all the more clearly illustrated by the music. Such an orchestral story is told in "Raymonda," where the knight Jean de Brienne bids farewell to his betrothed, Raymonda, and leaves for the Crusades. After his departure the Saracen Abderrahman pays court to her, and begs her to become his wife. Meeting with a refusal, he tries to run away with her, but Jean returns at the crucial moment, kills

his rival in single combat, and weds Raymonda in triumph. Glazounoff has followed this with other ballets, such as the one-act "Ruses d'Amour" and "The Seasons."

Glazounoff numbers among his compositions many chamber works, of which five quartettes and as many novelettes for strings are the most important. He has written numerous piano pieces, including two sonatas in the later opus numbers. Among his songs are several with piano accompaniment, instead of his favourite orchestra. He is certainly the greatest of all the Russians, with the possible exception of Rimsky-Korsakoff. He handles his orchestral masses with skill and surety, and understands the best uses of modern instrumental colouring. He is not carried away by harmonic complexity, but allows his rich progressions to support melodies of captivating beauty. Endowed with great imaginative power and real inspiration, he still has many years of activity before him, in which he will doubtless win further laurels.

Anton Stepanovitch Arensky was born at Nijni-Novgorod, on July 30, 1861, and is, therefore, one of the younger school. At the age of nine, without any tuition, he attempted to write a string quartette. His education was received in St. Petersburg, where he entered the conservatory, and studied

ANTON STEPANOVITCH ARENSKY.

under Rimsky-Korsakoff. In 1882 he graduated, and soon afterward became known, at Moscow as well as St. Petersburg, through a symphony and a piano concerto. He was then called to the Moscow conservatory as professor of counterpoint. There he made his reputation as a composer by producing a grand opera, "A Dream on the Volga," which appeared in 1892. "Raphael," a one-act work, was composed for a reunion of the Artistic Congress. A ballet came later, "A Night in Egypt," but Arensky's best-known opera is "Nal and Damajanti."

The subject is taken from one of the East Indian epics. Nal, or Nala, was a king possessed of all virtues, but beset with a passion for gambling. In love with the daughter of a neighbouring king, the beautiful Damajanti, he was chosen by her as husband. The wicked god Kali, however, wished her for his own. But Nala held her in happiness, until one day, after twelve years of bliss, he neglected some rite, and Kali gained power over him. He then was induced to play at dice with his brother Pushkara, and lost his kingdom and all his possessions. The pair went into exile, but Nala, still influenced by Kali, deserted his wife. In the forest he rescued a serpent from a burning bush, and this serpent, a god in disguise, delivered him from Kali. He became charioteer for another king, a famous

dicer, and when they drove to Damajanti's second choosing of a husband, he exchanged his power of horsemanship for the monarch's luck at gambling. Again he was chosen by Damajanti, and his new skill enabled him to win back his dominions from his brother. This story, it will be remembered, forms the subject of one of Bruch's latest works.

After some years at Moscow, Arensky succeeded Balakireff as head of the imperial chapel at St. Petersburg, a post which he in turn resigned after a time. His compositions are not confined to the operatic stage, but include a second symphony; a "Fantasie on Russian Epic Chants," for piano and orchestra; the music to Pushkin's poem, "The Fountain of Bachtschissarai;" a Memorial March; three piano suites, of which one has been orchestrated; a violin concerto, and several lesser pieces for violin. He has grown to be a composer of real strength and feeling, and he shows the influence of Schumann and Tschaikowsky, especially in his piano music.

Sergei Taneieff was not a pupil of the nationalists, but came under the influence of Tschaikowsky and Nicholas Rubinstein. Born on November 13, 1856, his first appearance before the public was as a pianist, and in this capacity he received the eulogy of all critics. He remained a while in Paris, but

returned to Moscow, where he joined the faculty of the conservatory. For some time he was director, but now he devotes himself solely to the teaching of theory. His works include a symphony, several string quartettes, and a number of choruses. In 1899 he produced a short opera, "The Vengeance of Cupid," but he is most familiarly known as the composer of the "Oresteia." This is a musical trilogy, in eight tableaux, based on the tragedies of Æschylus. It is a work of much power and sincerity, and written in a lofty and dignified style; but it is too heavy in effect at times, and lacks the note of definite individuality.

Joseph Wihtol, born at Wolmar on July 14, 1863, is another follower of the national movement. Like Arensky, he was a pupil of Rimsky-Korsakoff in composition, and Johansen in piano. He graduated from the St. Petersburg conservatory in 1886, a winner of the gold medal. Since then he has devoted himself to teaching, and in 1899 he became harmony professor at the conservatory. His first works are marked by some youthful excess of effect, but this is less in evidence in his more mature productions. He has devoted himself to the Lett melodies with which his early life made him familiar, and they appear in many of his compositions. One of these is "La Fête Lhigo," a symphonic picture

based on popular Lett themes, while others are in his collection of folk-melodies. One of his later works is an orchestral suite, based on the same material. A "Dramatic Overture" shows many excellent qualities, and an E-Minor Symphony, in manuscript, and the "Bard of Beverin," for chorus and orchestra, are other important works. Wihtol has composed many piano pieces and male choruses.

Anatole Liadoff, born at St. Petersburg in 1855, is another conservatory graduate, returning to the institution as harmony professor in 1878. He has also been connected with the imperial chapel, and since 1894 he has been the associate of Rimsky-Korsakoff and Glazounoff in conducting the concerts of the Musical Society. His orchestral works are not numerous, the chief among them being a scherzo, a mazurka, and a choral finale for Schiller's "Braut von Messina." His piano compositions, however, are more plentiful, and their brilliancy and originality have made him widely known. Among them are an attractive series entitled "Birioulki," and a set of "Arabesques."

Nicolai Stcherbatcheff is another composer who has devoted his attention almost wholly to the piano. Son of a wealthy nobleman, he received an excellent education, and travelled in many lands with his parents. At Weimar he became a pupil of

Liszt, and turned from execution to composition. His orchestral works include a Serenade and two Idylls, but nearly all his other compositions are songs or piano pieces. He has written some excellent settings of Tolstoi and Heine, but his peculiar qualities show best in the piano works. He is full of striking ideas, which he can express with passionate power, but his free fancy leads him at times into excessive and unnecessary audacity. His "Fairy Scenes and Pantomimes" are delightfully charming, while his "Fantasies Études," more classical in style, show the influence of Schumann.

Sergei Rachmaninoff is one of a younger generation, but has already won an enviable position. Born in 1873, in Novgorod, his earliest lessons were given to him by his mother. At nine, he entered the St. Petersburg conservatory, but was afterward transferred to Moscow, where he studied piano with Siloti, and composition with Arensky. For so young a man, he has been remarkably productive. Among his larger works, *de longue haleine,* as he puts it in a letter to the author, are two piano concertos, two four-hand suites, a piano trio, a 'cello sonata, a symphony, a symphonic poem, a Bohemian Caprice for orchestra, and the cantata "Spring," with chorus and baritone. His lesser works include about thirty piano pieces

and nearly forty songs. He has entered the operatic field with "The Bohemians" and "The Avaricious Knight," both on poems by Pushkin, and a third dramatic work, "Francesca da Rimini," should be ready for production by 1905.

Edward Napravnik, born at Bejst in 1839, is not a Russian, but a Bohemian. In 1861, however, he was brought to St. Petersburg by Price Yussupoff, and his long career in that city has made him practically a citizen of the empire. He has been organist, conductor of the Russian opera, and leader of the Musical Society concerts. His own operas, which have met with decided success, are "The People of Nijni-Novgorod," "Harold," "Dubroffsky," and "Francesca da Rimini." He has also written the overture "Vlasta," three symphonies, including "The Demon," a concerto and a Russian Fantasie for piano and orchestra, and many lesser instrumental works.

Another composer prominent in the operatic field is Nicolai Solovieff. Born in 1846, he graduated from the St. Petersburg conservatory, where he has been a professor of theory since 1874. As a student, he took the composition prize with his cantata "The Death of Samson," and he made himself known later by an overture and the symphonic poem "Russians and Mongols." His operas include

" Vakula the Smith," " The Little House," and " Cordelia." These, however, were not remarkably successful, as Solovieff is somewhat too restrained in expression for best stage effects. He has written a number of lesser works, and he finished " The Demon's Power " after the death of its composer, Seroff.

Ippolitoff-Ivanoff, so active in the musical life of Moscow, has won some success as a composer, also. His " Caucasian Suite " and " Characteristic Suite " are pleasing works, while in opera he has produced " Ruth " and " The Asra." His " Asia," a set of lyric scenes recently given, was remarkably well received. Like Taneieff, he follows Tschaikowsky in writing music that is not essentially national in flavour. Michael Ivanoff, another composer of the same name, but not related, has been decidedly prolific, having produced the ballet " The Vestal," two operas, " Sabawa " and " The Feast of Potemkin," a symphony, the symphonic prologue " Savonarola," a triumphal overture, two suites, a requiem, incidental music for " Medea," and the usual variety of lesser works. Boris Scheel, whose real name is said to be Vietinghoff, is another fecund composer of operas, while George Kasatschenko has produced orchestral fantasies and cantatas as well as the opera " Prince Serebreny."

Among other followers of the national movement, Nicolai Sokoloff has written the music for Tolstoi's "Don Juan," an orchestral elegy, string serenades, and other chamber works. Achille Alphéraki has composed a dozen piano pieces, but is better known by his songs. Alexander Kopyloff has produced a symphony, an orchestral scherzo, and several choruses. Constantine Antipoff is responsible for an allegro and three melodies for orchestra, but is more renowned for the thorough and original excellence of his piano music. Felix Blumenfeld is famous for the same reason, and his brother Sigismund has also worked in this field. Borislav Grodsky has written for voice, violin, and 'cello, as well as piano. Gretschaninoff is known by his expressive chamber and piano music, and some excellent *a capella* choruses.

Alexander Scriabine is one of the best of the younger symphonists. A pupil of Safonoff and Taneieff at the Moscow conservatory, he has made many piano tours in Europe, and written much for his instrument. For orchestra he has composed two symphonies, a concerto, and a Reverie. Henri Pachulski is another of the young piano composers who is becoming known, and his recent orchestral suite marks a more ambitious style. Sergei Liapounoff has composed a concerto, a Ballade, a sym-

phony, and an Ouverture Solennelle for orchestra, besides numerous piano works. Victor Ewald has devoted himself chiefly to chamber music. Kalinnikoff produced two worthy symphonies, a suite, and two symphonic pictures, "The Nymphs" and "The Cedar and the Palm," before his untimely death in 1901. Rebikoff is another young man who is rapidly winning fame, and his new *mimodrame,* "Genius and Death," has charmed its audiences, though sometimes bizarre and chromatic in character. Conus, Zolotareff, Lissenko, Artsiboutcheff, Akimenko, and many others, are entering the lists, and the new Russian composers are growing in numbers as well as in excellence.

There are many reasons for the worthy qualities of the Russian school of music. The growth of concerts and conservatories is one factor of importance, but this giving of the opportunity to develop does not of itself produce real glory in art, or else England and America would have more distinctive schools of their own. There must be an inherent love of music in the race, and this the Slav certainly possesses. The life of the peasant is made less harsh by the sweetness of his folk-songs, and a nation that can boast of these will always be able to develop the more cultivated style of music when the chance arises.

In Russia, there is still another reason for the wide-spread devotion to music. Under the strict censorship of its corrupt government bureaucracy, free speech is repressed, and free thought even discouraged. The Russians, however, are a race gifted with imagination and feeling, and this must find its expression in some way. If literary freedom is checked, the people may turn to music with redoubled intensity.

There seems little doubt that Russia is to-day the leader of the world in music. While Wagner to some extent checked development in Germany, because his great achievements were difficult to equal, the national school in Russia, working along similar lines, has made an advance that is shared in by all her composers, and that is leading to continually new progress. The wealth of her folk-lore and poetic legends is an added incentive, and the material has all the charm of novelty for the nations of Western Europe. Germany still has much to say, but it is not so entirely new; France has gone astray for the moment in a maze of weird harmonic effects; Italy, but just awakened from a long sleep, has hardly mastered the new musical language; England and the Netherlands are almost too civilized for the best results; Bohemia has lost some of her greatest leaders, while in Norway Grieg belongs

almost to a past generation. Russia, however, is at the height of her activity, and in the next few years the Western world, already familiar with some of her triumphs, will probably be forced to grant her the homage due to the most musical nation in the world.

THE END.

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